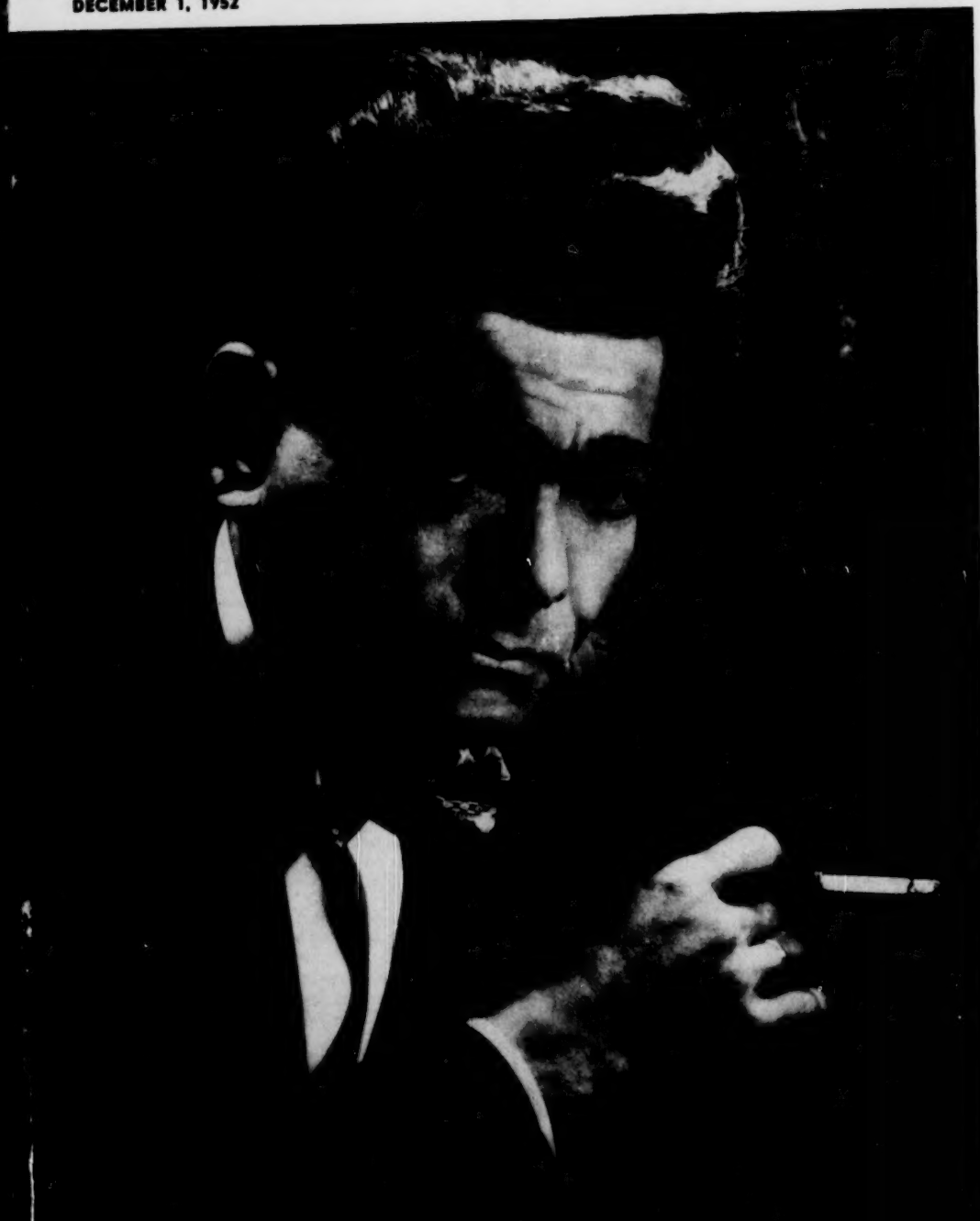
musical
# COURIER

DECEMBER 1, 1952

25 CENTS



IZLER SOLOMON

# FLORENCE PRICE

## COMPOSER
### of
## SYMPHONIC, CHAMBER, AND SMALLER FORMS

***From the press:***

". . . Mrs. Price's symphony is a faultless work. It is worthy of a place in the regular symphonic repertory."
**Chicago Daily News—E. S.**

"Mrs. Price's symphony displayed high talent . . . the performance made a well-deserved success."
**Chicago Daily Tribune—E. M.**

". . . brilliant success of Florence Price's Piano Concerto represents the most successful efforts to date to lift the native folksong of the Negro to artistic levels."
**Chicago Herald & Examiner—G. D. G.**

"Her symphony proved highly interesting. Its orchestration is handled in orthodox fashion and it 'sounds.'"
**Chicago Herald & Examiner—G. D. G.**

"Songs to the Dark Virgin was, as Miss Anderson (Marian) sang it, one of the greatest immediate successes ever won by an American song."
**Chicago Daily News—E. S.**

★ ★ ★ ★

". . . Florence Price has certainly made a contribution to our music. The orchestra rendered her symphony beautifully." **Eleanor Roosevelt**

". . . your admirable music which I find stimulating and extremely well wrought." **Eugene Goossens**

## MAIN COMPOSITIONS:

**ORCHESTRAL: Suite of Negro Dances programmed on Television "Pops" Concerts by members of Chicago Symphony Orchestra, WGN-TV, Channel 9, Feb. 18, 1953.**

**Symphonies in E Minor (Wanamaker prize composition, introduced by Chicago Symphony Orchestra, Frederick Stock conducting), D Minor and C Minor (performed by the Michigan Symphony Orchestra under Valter Poole).**

**Concert Overtures (American Symphony Orchestra).**

**Tone Poem For Orchestra, "Song of the Oak".**

**Piano Concerto For Piano and Orchestra (Women's Symphony Orchestra).**

**Rhapsody For Piano and Orchestra.**

★ ★ ★ ★

**CHAMBER MUSIC: String Quartets, Two Quintets for Piano and Strings; Moods, for flute, clarinet and piano (to be premiered, 1953, by Clara Siegel Chamber Players); Three Negro Dances (pub. by Theodore Presser for standard or symphonic band, and performed by the U. S. Marine Band).**

**CHORUS: Sea Gulls (women's voices); Heav'n Bound Soldier (Handy Bros.); Moonbridge and Witch of the Meadow (Remick); Nod (men's voices); Abraham Lincoln Walks at Midnight (mixed chorus, orchestra and organ).**

**VIOLIN: Concerto No. 1 and No. 2 (to be premiered 1953) and solos.**

**PIANO: Concerto for Piano and Orchestra (performed by the Women's Symphony Orchestra). Rhapsody for Piano and Orchestra; Sonata; Fantasy on Folk Tunes Nos. 1 and 2.**

**PIANO TEACHING MATERIAL for all grades.**

**ORGAN: Suite for Organ (movement broadcast over WGN Mutual Network by Helen Westbrook, WGN staff organist); Variations on a Folksong for Organ; Sonata; In Quiet Mood (Galaxy Music Corp.); Adoration (Lorenz).**

**VOICE: My Soul's Been Anchored in the Lord (sung by Marian Anderson and Blanche Thebom on Telephone Hour, also recorded for Victor by Miss Anderson); Song Is So Old, and Moon Bridge (programmed by Nancy Carr for 1953 in concert and radio); To My Little Son (recorded by Carol Brice); and many others.**

## PUBLISHERS:

**G. Schirmer, Carl Fischer, Inc., Theodore Presser Co., Clayton F. Summy & Co., Remick, McKinley, Lorenz, Handy Bros., Galaxy Music Corp., Associated Musicians, Inc.**

**c/o ASCAP** **575 MADISON AVE. NEW YORK 22, N. Y.**
**700 E. OAKWOOD BLVD., CHICAGO, ILL.**

musical
COURIER

## IN THIS ISSUE

Connecting Symphonic Musicians and Jobs:
A Basic Course in the Art of Music-ship ..... 3, 4
Lohengrin Has Vivid Metropolitan Restaging:
Around the Country with the Orchestras ..... 5, 6, 19
Milhaud Opera Given by N. Y. Philharmonic:
Szigeti Introduces Martin Violin Concerto ..... 7, 27, 31 to 33
1952-3 Listing of Chief Symphonic Groups
Of North, Central and South America ..... 9 to 15
Stravinsky Cantata Premiered in Los Angeles:
Highlights in Pacific Coast Musical Events ..... 16, 17
Metropolitan Opera to Be Shown on Theatre TV:
Pianist Tells Experiences of U. S. Tours ..... 18, 22
Chicago Hears New Musical Scores:
Dance Premieres Presented in Manhattan ..... 24, 25, 26
New Publications: Down Publishers' Row:
Events Up and Down the Guild Keyboard ..... 34, 35
Bernice Frost Advises on Proper Lesson Length:
Schools and Studios Present Programs ..... 37, 38

## CONNECTING SYMPHONIC MUSICIAN AND JOB

WITHIN the past few weeks over 500 conductors in this country have raised their batons to direct several thousand eager symphonists in another brilliant season of music-making. This growing interest in the American symphony orchestra is heartening. There still are problems to be faced, but steps are being taken in various quarters to remedy the situation. Of prime importance is the necessity of offering the orchestral player a reasonable livelihood, for at the moment only the top symphonic aggregations can do this. Players in some of the thirty major professional orchestras earn an average salary of about $2,100 for a season of 23 weeks, though this does not apply to the few leading groups with high union scales. In community orchestras, which are usually part-time and semi-professional, players must take non-musical daytime jobs in order to sustain themselves.

Aside from other details involved, the over-all problem is twofold:

1. Standards of musical excellence must be elevated and maintained through intelligent and more specialized instrumental instruction of young people.

2. More professional outlets must be created for the talent of our symphony musicians.

"Lack of experience" is a primary cause of musicians being disqualified at symphony auditions. Excluding those who have previously played in professional orchestras, many young players who audition before conductors display ignorance of the orchestral repertoire, in spite of their acquaintance with solo and virtuoso works.

Geographical factors affect the development of the orchestral player. Musicians in one area of the country usually cannot afford the cost of time and travel to New York or other audition centers. Even to those successful in getting the engagement, the move is a costly one.

Successful efforts to train young players in repertoire, and then to make it possible for them to be heard by conductors seeking new players, have been exerted for some years by the National Orchestral Association of New York, Civic Orchestra of Chicago, and other training ensembles. These organizations draw on graduates of instrumental courses in conservatories and schools.

The need, however, has grown more acute and as a result the placement angle has been stressed by musical groups such as the American Symphony Orchestra League, which has established a "talent pool." The arrangement arose out of a real inability felt by many community symphonic groups (usually non-union and only part time) to contact players. The League, of which Helen M. Thompson, former manager of the Charleston, W. Va., Symphony, is the permanent secretary and treasurer, found that the rudiments of a talent pool had been working satisfactorily with the orchestra mentioned. Last year the League launched such a project on a large scale, and began to file the names, experience, professional and other background of players, while orchestras were similarly encouraged to list their needs in players, and the possibilities of musicians finding other local employment. It has been found that in many cases a player combines with his musical ability some professional training for teaching or jobs in industry, and many posts have been filled as a result.

In such cities as New York the need has been met by the establishment of professional placement agencies. For example, Musical Talent Placements, Inc., with George Morgulis as its director, acts as a liaison organization between musicians and orchestras.

One of the factors that has been developed by the last-named group is cooperation between colleges and orchestras in the granting of scholarship aid in return for playing services.

### Auditions via Recordings

Of assistance in attacking the problem is a Directory of Symphony Musicians, published by Musical Talent Placements, Inc., listing players in the various instrumental categories, together with a statement of background, education, training, experience, objectives, and job preferences. To overcome the geographical hurdles, this organization is also building a library of instrumental auditions recorded on tape by players which will form part of a library open to symphony conductors. For those conductors unable to come to New York for auditions, and in the case of emergency needs, tape auditions could be mailed anywhere.

It is a vital necessity to continue to study and to experiment with new techniques and new organization of the forces at hand, in order to foster success in the orchestra player's world. Only constant re-examination and revitalization of the field will produce a situation in which we may once again nourish our orchestras with the quality and quantity of players that they must have to meet the musical needs of an ever-growing America.

## ON THE COVER

Izler Solomon, resident conductor of the Buffalo Philharmonic Orchestra, has been musical director of the Lansing Symphony, Illinois Symphony, the Woman's Symphony of Chicago, the Columbus Philharmonic (1941-49) and the New Orleans Summer Symphony (1943-1944-1950-1951-1952). As guest conductor, he has led the Buffalo Philharmonic, CBS Symphony, Chicago Symphony, Detroit Symphony, Les Concerts Symphoniques de Montreal, Los Angeles Philharmonic at Hollywood Bowl, NBC Symphony, Philadelphia Orchestra, Vancouver Symphony, and the Israel Philharmonic (in Israel in 1948 and 1949 and on tour in 1951 throughout the U.S. and Canada). He is the recipient of several distinguished awards, including the Award of Honor of the National Music Council (1946), that of the National Association of American Conductors and Composers (1947), and, in 1950, Alice M. Ditson Award.

Vol. CXLVI, No. 8
Whole No. 3260

MUSICAL COURIER. Published semi-monthly October through May and monthly June through September by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

Seventy-third Year
December 1, 1952

(The MUSICAL COURIER is now available in microfilm)

# FACING THE MUSIC

## By Harold C. Schonberg

NOW that the music season is well under way it might be well to point out some basic aspects of music-ship to the listener and connoisseur. I am no Stephen Potter authority, and must confess that I have not read his *Gamesmanship* or *Lifemanship*. But I have carefully gone through sections of *One-Upmanship*, responding to a kin soul, and sincerely regret that the great man has not turned his attention to music. The following discussion, devoted to music-ship, attempts to fill a gap by listing a few gambits that will be indispensable to anybody who has aspirations to be known as a great connoisseur.

There are certain general rules of music-ship that must immediately be mastered. Fortunately these rules are relatively simple—the Antecedent Reminisce, the Antecedent Reminisce in Reverse and the Forward Reminisce.

The Antecedent reminisce is commonly employed. Say you are at a violin recital and the artist has programmed the *Kreutzer* Sonata. At intermission someone will ask you, "Don't you think the performance was admirable?" You must look at the questioner in a superior, pitying way. "I suppose so . . . but you should have heard it played by Kreisler . . . or Huberman." Or Hubay, or even Sarasate, depending on how many years you think you can get by with. In the Antecedent Reminisce, care must be taken not to overplay your hand. If you are obviously no more than middle-aged, it becomes rather difficult to establish a first-hand auditory acquaintance with, say, Joachim. But, carefully used, the Antecedent Reminisce is a potent weapon.

Even better is the Antecedent Reminisce in Reverse. To use the same hypothetical situation: you are approached with a question about the quality of the *Kreutzer*. "Indeed, yes!" you say. "I haven't heard such a fine performance since the sonata was played by—" and here you invent a name. The name must have a rolling, resonant flavor; much here depends upon the fluency of the subject's imagination. Esichevsky; Neuilliet; Kovbarchielli. Keep a good stock of them on hand; practice them so that they emerge in a resounding, final manner. The effect upon the questioner will be overwhelming and will serve to establish you as a fountain-head of information.

IF your questioner is not thoroughly cowed and has the temerity to ask you where (and when) you heard Esichevsky, Neuilliet or Kovbarchielli, you must look at him in great surprise. "What? You don't remember that fabulous 1923 tour he made here? And old W.J.H.'s review? And those Odeon acoustic recordings which are now such collectors' items?" Nobody will persist after that.

The technique of the Forward Reminisce is simple, but it must be sparingly used, and only when the really difficult items of repertoire are on the agenda. You are standing aloof at intermission and somebody asks you what you thought of the performance of the Chopin-Godowsky transcriptions. You look skeptical. "Never yet heard anybody who could play 'em," you grunt. "But I understand there's a feller out of Iceland—name of Reybakvickic, I think—he's coming here next season—brilliant reports—technique better than Godowsky's ever was. . . ." Of course, if he never does show up—and will *you* be surprised if he does!—you can always put the blame on the McCarran Act.

HAVING mastered these three fundamentals there is nothing you can't do. You can become a pitch specialist, for example. At the opera, when the curtain comes down on Act I of *Bohème* you must register dismay. "Hasn't anybody got a high C any more? Why do they have to transpose down to a B?" Since very few people have absolute pitch, you are on very safe ground (and, in nine cases out of ten, you will be correct anyway, since the closing duet generally ends a half-tone down these days).

Being a pitch specialist and adding to that accomplishment the Bridge Note Flimflam makes for a sensational effect. "Not only did she transpose down," you say, "but did you notice the change in timbre around the bridge notes? Why, the woman has two distinct, mismatched registers!" This you must say in a loud voice that brooks no contradiction. "The change occurs at E natural," you might add. When talking about singers, it is important that you gauge your listener. If he is French you can speak about the singer's bad German diction, and vice versa. If the listener himself is a singer, you can shift to points of general musicianship. "Quite a good voice, don't you think? But that phrasing! Wonder where she picked it up? Rather on the unorthodox side . . . especially that diminuendo on the B flat in the fourth measure before the cabaletta." Whereupon you leave before your listener can ask you specific questions about that fourth measure.

At an orchestral concert the device known as the Inevitable Nationalistic Opposite is valuable to master. "Yes," you say. "But that German school of bassoon playing. . . . Don't you think that the French school produces . . . ?" A conductor's beat, too, can always be subjected to the Four Square gambit. "Well," you doubtfully say, "you have a point there." (You are always broad-minded, in the most exasperatingly condescending manner possible. This must be worked on.) "Yes, you have a real point there. But how can such a four-square beat give the men any nuance?" Or the Anti Four Square gambit: "I suppose that the men are used to it by now, but really! How can such an irregular beat be followed?" Each gambit may be used, irreplaceably, no matter what the conductor's beat actually looks like.

THE MUTE UNDERPLAY

It should be strongly stressed here that the practitioner of music-ship should always attend a concert carrying scores and music under his arm. Whether or not the practitioner can read music has no bearing on the case, though a smattering of nomenclatural knowledge helps. The presence of the music instantly stamps one as an expert, especially if the scores are carefully (though ever so negligently) arranged so that SCHUBERT or BEETHOVEN on the title page can be read clear across the hall. And if, by chance, the practitioner actually can read music he is in the most strategic of positions. You are asked an opinion about the interpretation of a Schubert sonata. "Hah!" you indignantly snarl, opening the music and pointing to a bar. "Well! Do you see that sforzando marking? And do you remember how it came out?" Whereupon you close the music with a scornful air and refuse to discuss the matter any further.

THE refinements of music-ship are numerous There are, among many others, the No Technique approach; the Too Much Technique approach; the Motor Percussive gambit; the rule of Reverse Precedency; the Residual Effect argument; the Academic vs. Genius line. The Contemporary-Decadent approach is of great applicability to modern composition. "That Bartok quartet," you say, "reminds me of those modern Picasso paintings—you know, a squiggle here and a blotch there—all upside down. And they even win prizes for him—make money for him—" That's always good for an appreciative laugh. But the Contemporary-Decadent is only to be used if you are one of those conservative-and-proud-of-it species. Most practitioners of music-ship use a reverse technique: the Contemporary-Contemporary. "So what if it does sound ugly? Isn't life frequently ugly? Must we be eternally Victorian?" The Contemporary-Contemporary generally must be buttressed with the Motivic-Relational technique. "Well, I'm not saying that it's easy listening . . ." (inferring, of course, that for *you* it's easy but darn near incomprehensible to anybody else) "but after a while you begin to see the relationships. Now, take that three-note opening motive. Do you realize that the second movement is built on an inversion of it . . . and the last movement on a retrograde inversion?"

But perhaps the best, most successful device of all music-ship is the Mute Underplay. Or, in other words, keep your mouth shut. Stand apart at concerts, thinking deep thoughts. If anybody asks you what you think, raise your eyebrows, or smile secretly, or sneer, or shrug your shoulders. Keep permanently in mind the old saying: "Keep still and let people think you're an ass. Open your mouth and dispel all doubt."

# Lohengrin Returns Glamourized to "Met"

LOHENGRIN returned to the Metropolitan Opera repertoire on the afternoon of Nov. 15, after two years' absence, and it came back not in pale, neutral grays, but as a knightly pageant. The production used old settings with one exception, but as the program had it, the décor was "redesigned" by Charles Elson in colorful fashion. The costumes were new and resplendent, and the cast was largely new also.

The stage direction under Dino Yannopoulos had been revitalized, and the musical reading under Fritz Stiedry was of a seriousness, weight and deliberateness that at times suggested one of the later music dramas instead of the early, lyrical score. The first performance lasted nearly four hours, and was attended by a sold-out house.

### Steber Sings First Elsa

Much interest centered in the first Elsa of Eleanor Steber, a role she is also to sing at Bayreuth next summer. The American soprano was handsomely turned out sartorially, and she presented a heroine of statuesque, blonde beauty. Vocally, she was not in her best estate until the second act, when the balcony aria and subsequent duet with Ortrud found her floating her upper tones with lyrical beauty. Elsewhere there was some rather colorless and unsteady singing, particularly in the lower registers. Her impersonation was of strong dramatic variety, particularly in Act III, though perhaps not as deeply moving as it may later become.

Hans Hopf essayed the role of the Silver Knight for the first time at the Metropolitan. His is a dramatic tenor voice, explosive in its emission at times, and sustaining the upper tones is not one of his best abilities. On the other hand, he seemed to know the part well, and despite the fact that he is not a heroic figure, gave the role a certain authority and sturdy quality, particularly in the final act. His Narrative was well poised, if not particularly distinguished.

With a voice of fullness and expressive color, and economy of acting, Margaret Harshaw proved one of the most effective Ortruds heard in recent years at the Metropolitan. She received a spontaneous ovation after her air in Act II, this scene being portrayed with fine intensity and dramatic power by the singer and by Sigurd Bjoerling as Telramund.

### Other New Characterizations

The latter Swedish basso, previously heard with the San Francisco Opera, but on this occasion bowing with the company, revealed a substantial voice and an outstandingly dynamic personality which mark him as one of the greater artists of the lyric stage. His acting of the sombre role was dominating, his utterance commanding, his stride majestic, and even in defeat he remained a figure to be reckoned with.

Another debut was that of Josef Greindl, as the King. An accomplished singer and fair actor, he exhibited a voice that was of moderate size, lyrical, a little dry, and a bearing and stature not too noble for the role of the revered King Henry.

The American debutant was Arthur Budney, a winner of the Auditions of the Air last spring, whose virile voice and firm stance were well adapted to the demanding role of the Herald, which he sang ably but with understandable restraint, considering the ordeal of a debut. Other roles of Nobles were assigned to Paul Franke, Gabor Carelli, Algerd Brazis and Norman Scott, whose brief contributions were competent.

**ACT TWO TABLEAU from the Metropolitan's new production of Lohengrin. The principals are, l. to r., Margaret Harshaw as Ortrud, Sigurd Bjoerling as Telramund, Eleanor Steber as Elsa, Hans Hopf as Lohengrin, Josef Greindl as the King, and behind Mr. Hopf, Arthur Budney as the Herald.**

An outstanding characteristic of the performance was the generally fine choral singing under the direction of Kurt Adler—a beautifully shaded background to the soloists' contributions. The chorus members had also been trained to move with vivacity and to register appropriate emotions.

With a careful attention to detail and tonal volume, Mr. Stiedry's musical reading was exceptionally deliberate, but as the evening progressed, this gave unusual scope to the more dramatic scenes. There had been some opening up of previously cut passages in the second act. The boudoir scene had power and weightiness which at times suggested Parsifal instead of Lohengrin.

### Production Is Colorful

This was one of the most eye-filling Wagnerian productions seen here in recent years. Dispensing with the painted backdrop in the first and final scenes, Mr. Elson employed a cyclorama, and confined the sets to a towering oak at the left on which was an elevated platform for the King and his attendants, and at right a series of vivid-colored pennons hanging from the trees to the ground. The opening tableau, with its rich crimson in the costumes of warriors and nobles, and the many poised battle flags brought a warm response from the audience. The stage direction of Mr. Yannopoulos was dynamic in the extreme, with vivid movements of the ensemble masses.

Act II had a new setting, with several levels, in which a high, turreted castle wall extending from center to right, brooding in the night, was evocative. The incantation scene was eerie in its lighting. The arrival of dawn and the processions began with an assembling of knights, later of pages in white doublets and hose, bearing lighted tapers. (One of the bits of stage business had the train-bearers scurrying to shelter every time the sumptuously arrayed Elsa was confronted with new challenges by the plotting Ortrud and Telramund.)

Act III began with the distant procession of taper-bearers seen dimly behind the floating veils of Elsa's chamber in the castle, where, it almost seemed, a modern interior decorator had been at work. For this scene some old colonnaded sets were obscured by filmy drapes and curtains with monumental forms suggesting tapestry.

The final scene was opened with extended marchlike passages which allowed the knights to gather by the Scheldt instead of revealing the tableau already assembled. The dramatic difficulty of the final scene, when the swan becomes the long-lost brother of Elsa, was fairly well surmounted. Lohengrin did not depart but remained outlined in glow backstage, while the swan disappeared, and a sort of *ersatz* dove—a gleam of light—moved down the backdrop. The finale was hardly distinguished, but, like much else in this super-Lohengrin, was more effective in its large, over-all effect than in any particular subtleties of song or character portrayal. R. M. KERR.

### Tosca Revived with Kirsten

On Nov. 12, after an absence of two seasons, Puccini's Tosca was restored to the repertoire, Dorothy Kirsten was the eagerly anticipated representative of the title role. It must be said that vocally, within the limits of her lyric soprano voice, which of course has much beauty, Miss Kirsten did well with the role. However, it calls for a more dramatic voice and personality. The soprano's histrionic interpretation lacked the full-blooded sway necessary to supplement the vocal delivery of this sensuous score. Tosca in this case was more like a girl

(*Continued on page 19*)

# Here and There with the Orchestras

MINNEAPOLIS.—A Minneapolis Symphony Fortnight is being observed as the initial phase in the orchestra's Golden Jubilee Season. The fortnight was concluded the first week of November when Antal Dorati conducted a concert at Northrop Auditorium, with Claudio Arrau as soloist. Numerous honors, national, state and local, have been conferred on the Symphony.

As an intermission feature, young women representing the University of Minnesota, state colleges and high schools participated in a tribute to the orchestra from the community. The University of Minnesota invited the ensemble to appear in its Artists Series on Nov. 12, with Sanroma as soloist in an all-Gershwin concert. This is the third time the Minneapolis Symphony has been heard in this series.

• • •

### Dallas to Offer Premieres

DALLAS, TEX.—Walter Hendl's second season as conductor of the Dallas Symphony Orchestra will be highlighted by performances of William Schuman's Symphony No. 6, commissioned by the organization; Frank Martin's Violin Concerto with Szigeti as soloist; Berlioz's choral symphony, Romeo and Juliette (complete); Three Places in New England, by Charles Ives, which though 50 years old will be given its first complete performance; and a first hearing of a Concertino for Harp and Orchestra by Mr. Hendl, commissioned by Samuel Rosenbaum of Philadelphia for his wife, Edna Phillips, who will be soloist.

• • •

MIAMI, FLA.—The Miami Symphony Orchestra, under John Bitter, opened its 26th season on Nov. 2 and 3, and will give several novelties this season. First performances of Due Pezzi by Luigi Dallapiccola and an Overture to a Shakesperean Comedy by Paul Schwarz, young American composer, are promised. Other rarities include Lopatnikoff's Concerto for Two Pianos, Copland's Billy the Kid suite, excerpts from L'Ascension by Olivier Messaien and Bernstein's ballet Fancy Free. The season's first children's concert will take place on Dec. 5.

• • •

ROCHESTER, N. Y.—The Rochester Philharmonic Orchestra, Erich Leinsdorf, conductor, will make three tours this season, including 21 cities in nine states. The fall tour begins on Nov. 30 in Glen Falls, N. Y., and includes towns in this state and New England. In March the orchestra gives seven concerts in New York, Pennsylvania and New Jersey. On the final trip, in April, a number of cities in the east and Southwest will be visited.

• • •

### Honorary Citizenship for Hilsberg

NEW ORLEANS.—When Alexander Hilsberg opened his first season as conductor of the New Orleans Philharmonic Symphony Orchestra on Nov. 5, honorary citizenship was conferred upon him by Mayor Morrison, of New Orleans, who gave him a gold key to the city.

• • •

SAN ANTONIO, TEX.—The San Antonio Symphony, under its musical director, Victor Alessandro, began its 14th season at Municipal Auditorium on Nov. 1 with a program including the first act of Wagner's Die Walküre in concert form, with Astrid Varnay, Set Svanholm and Dezso Ernster as soloists.

An event of the season will be the Berlioz Requiem, a memorial to the late conductor, Max Reiter, in which the Singers' Society of the orchestra and the University of Texas Singers, with David Lloyd, tenor, will assist.

• • •

ORANGE, N. J.—The New Jersey Symphony Orchestra opened its series on Nov. 10 under Samuel Antek's direction in the Orange High School, with Eugene Istomin, soloist, in Beethoven's Emperor Concerto. The concert was repeated on the following evening at the Mt. Hebron Junior High School in Montclair.

Launching a new policy, Mrs. Herbert L. Mahood, general chairman of the Friends of the New Jersey Symphony, announced that any one making a contribution to the orchestra will be invited to a Sunday rehearsal.

• • •

INDIANAPOLIS, IND.—Dr. Fabien Sevitzky and the Indianapolis Symphony Orchestra introduced to local audiences on Nov. 22 and 23 the Miniature Symphony by George McKay, on a program including Dvorak's G minor Piano Concerto played by Rudolf Firkusny, and Rachmaninoff's Second Symphony.

• • •

DETROIT.—Leopold Stokowski, as guest, gave the world premiere of Avshalomov's The Taking of Tung-Kuan with the Detroit Symphony on Nov. 20. Paul Paray, the regular conductor of the organization, opened the season's concerts.

• • •

SANTA MONICA, CAL.—The Santa Monica Symphony, under Arthur Lange, gave a free concert at the High School Auditorium on Nov. 23. Xenia Chassman was soloist in the Schumann Piano Concerto. The Symphony is sponsored by the City of Santa Monica and the Civic Music Guild, and is one of the best known community organizations of the country.

• • •

### Clevelanders Visit Colleges

CLEVELAND.—George Szell and the Cleveland Orchestra visited five colleges and universities in the course of the annual November tour of the Middle West. Concerts were given at the University of Michigan, Michigan State University, Marshall College, University of Kentucky, University of Illinois. The orchestra is providing four concerts at Oberlin College as well, and will pay visits to Smith and Mt. Holyoke Colleges, Princeton and Cornell Universities in its February tour.

• • •

ERIE, PA.—The Erie Philharmonic Orchestra, under Fritz Mahler, will give American premieres this season of Fartein Valen's Concerto for Violin (Camilla Wicks, soloist), Knudage Riisager's Overture for Strings, Conrad Beck's Innominata for orchestra, and Gaston Brenta's Arioso e Moto Perpetuo. The orchestra presented the world premiere of Peter Mennin's Concertato for orchestra this fall and will introduce an Overture by Robert Marvel. Ennio Porrino's Sinfonia per una Fiaba will be another local novelty.

• • •

### Kansas City's 20th Anniversary

KANSAS CITY, MO.—The 20th anniversary season of the Kansas City Philharmonic Orchestra, under the direction of Hans Schwieger, is being marked by special concerts. Leopold Stokowski will appear as guest conductor. Mr. Schwieger has received invitations to conduct again in Europe next summer with the Vienna Philharmonic during the Salzburg Festival and with the Berlin Philharmonic.

• • •

WICHITA FALLS, TEX.—Beginning his season with the Wichita Falls Symphony Orchestra, Erno Daniel on Nov. 10 presented Copland's Billy the Kid suite, Dvorak's New World Symphony, Rossini's Overture to the Thieving Magpie, and a Symphonic Poem by Frederic Balazs.

• • •

NASHVILLE, TENN.—Guy Taylor, conductor of the Nashville Symphony, opened the subscription series of this organization on Oct. 21 in the War Memorial Auditorium. The program included such varied works as Prokofieff's Classical Symphony and A Little Suite from Martinu's Opera, Comedy on the Bridge. Alec Templeton was soloist in the Grieg Piano Concerto and his own improvisations.

• • •

### Sevitzky Forces to Tour

INDIANAPOLIS.—The local Symphony Orchestra appeared at Purdue University on Nov. 15, with Blanche Thebom as soloist under the baton of Fabien Sevitzky. On Feb. 10 the orchestra will open a month's tour of the South and Middle West, including Miami and West Palm Beach. It will be the only touring orchestra to visit Florida this season. The soloist on the tour will be Sidney Foster, pianist.

**JEANNE MITCHELL, violinist, with officers of the Washington, Pa., Civic Music Association following her concert there. L. to r., Lena Rung, secretary; Frank Riva, Jr., vice president; Mrs. Lucius Crumrine; Helmut Baerwald, accompanist; Miss Mitchell; and Frederick A. Florian, president.**

# Milhaud Opera Heard in Concert Form

## CARNEGIE HALL

**New York Philharmonic-Symphony, Dimitri Mitropoulos** conducting, Nov. 6, E.—Milhaud's Christopher Columbus, "an opera (circa 1930) in two acts and 27 pictures" with a French text by Paul Claudel, received its first American performance at this concert in an English translation by Arnold Perry. The original and unusual scenic effects, requiring the projection of still and moving pictures onto a huge backdrop, were omitted. The work is a kind of opera-oratorio interwoven with numerous declamatory monologues in speech and song. The story, based on important events in the life of Columbus, virtually transforms him into a saint. The plot intermingles elements of narrative, drama, history, mysticism, and allegory in somewhat bewildering profusion.

Dorothy Dow, soprano, portrayed Queen Isabella. There were two Columbuses, the "spiritual" one, sung by the baritone Mack Harrell, and the "terrestrial" one, by the baritone Norman Scott. Mr. Scott also sang four smaller roles. The tenor David Lloyd assumed three minor parts. The role of the Narrator, who introduced many episodes of the action, was spoken by John Brownlee. The Accuser, who contradicted statements by Columbus, was spoken by Adolph Anderson. The chorus was prepared by Hugh Ross. All of the participants contributed splendidly to a well-integrated and vigorous performance under the direction of Mr. Mitropoulos.

Rhythmic speech was employed not only by the Narrator, but by the chorus in many brief comments upon solo passages. The monologues of Columbus and Isabella resemble rhythmic declamation more than melody. The accompaniment for any soloist is often no more than a thin, rhythmic counterpoint A relentless piling-up of powerful accents led in the second act to a sense of monotony and sheer massiveness.

The musical quality of the score was of variable potency. Nowhere in his use of percussive and declamatory elements in his Christopher Columbus did Milhaud equal the brilliance and the excitement of the Exhortation in his opera Les Choëphores. Some of his choral melodies, especially in the final Act, seemed commonplace and repetitious. Yet the polytonal web of several of the choral and orchestral sections, most notably in the first half, had a pale luster, a piquancy, and a freshness that were typically French and thoroughly ingratiating. For presenting to New York audiences a faithful, if perhaps slightly rigid version of the score, Mr. Mitropoulos and his fellow-musicians merit high praise. One could imagine that, decked out in all of its stage finery, Milhaud's Christopher Columbus would be a more fascinating entertainment.

E. B.

Nov. 13, E.—Mitropoulos opened the concert with his own orchestral adaptation of Bach's Fantasia and Fugue in G minor, which holds a rich tonal splendor but has not much in common with the composer's original concept.

With Joseph Szigeti as soloist he later presented the American premiere of Frank Martin's Concerto for Violin and Orchestra, which has been widely heard in Europe, played by this violinist, to whom it is dedicated. At a first hearing, the Concerto is impressive as a piece of writing, technically and musically difficult for the soloist. Its structure is fairly clear, approximating the classical concerto-form in three movements. The violin is treated mostly as a solo instrument, independently from the orchestral background, which is woven into an intricate pattern. The beginning of the first part, with its 6/8 figurations, sounds like Debussy. When the violin starts with a slow cadenza with intricate double-stops, it sets the mood for the whole movement, which is of a mysterious, misty quality. A plaintive Adagio follows, with a second theme of noble resignation that soars to dramatic heights. The last section, an animated Presto, has movements recalling Prokofieff. Its march-like theme dominates the whole work. The harmonic conception of the Concerto is polytonal, with sharp dissonances and contrasting effects. The work was respectfully received by the audience, which greeted Mr. Szigeti warmly.

**CONFAB . . . Jacques de Menasce, composer and pianist, l., and Hugues Cuenod, r., tenor who appeared in a successful joint recital in Lausanne, Switzerland. Mr. Cuenod took part in the opening concert of the League of Composers at the Museum of Modern Art on Sunday evening, Nov. 30, singing Mr. de Menasce's song cycle, Pour une Princesse, written in 1941 and dedicated to the soloist.**

A rousing reading of Shostakovich's Symphony No. 5 closed the evening. Abundant in musical ideas, the work again met with an enthusiastic reception.

H. W. L.

Nov. 16, A.—Beethoven's Symphony No. 8 in a lucid interpretation and Falla's Three Dances from The Three-Cornered Hat were heard, with the Frank Martin Violin Concerto again played by Mr. Szigeti.

**Boston Symphony Orchestra, Charles Munch** conducting, No. 12, E.—The Boston guests opened their New York season with an inspired reading of Berlioz's Royal Hunt and Storm from Les Troyens, in which the superb virtuoso qualities of the orchestra showed themselves to greatest advantage. Nicole Henriot, French pianist, was soloist in a clean-cut, graceful, if rather uninspired reading of Schumann's Piano Concerto. The romanticism of the work seemed better expressed in the orchestral accompanist by Mr. Munch. Walter Piston's Symphony No. 4 received its local premiere; this is music of masterly construction and technical skill. It surprises with the eloquence of its thematic ideas and the powerfulness of its dramatic, dynamic climaxes. In classical form, the four movements are filled with such invigorating new content that the symphony may be called an important addition to the contemporary symphonic repertoire. The concert closed with the Prelude and Liebestod from Wagner's Tristan and Isolde, in which Mr. Munch and the orchestra elicited a maximum of expressiveness and orchestral beauty.

A. C.

No. 15, A.—Alexei Haieff's Concerto for Piano and Orchestra, with Leo Smit as the competent soloist (announced as the "first concert performance in New York," but actually heard locally last spring at the Columbia University Festival) was the modern item on the Bostonians' brilliant Saturday matinee program. Mr. Haieff's score makes great technical and interpretative demands. The contrapuntal hurdles were negotiated with ease by the ensemble and soloist. The opus holds three movements marked Moderato, Allegro and Andante, Allegro, and the idiom at times verges on the atonal. The composer took several bows from his box at the invitation of Mr. Munch. The reception was warm.

Tonal treats came via Bach's Suite No. 2 in B minor, for flute and strings, which featured Doriot Anthony, the Boston Symphony's new first flutist as the acclaimed soloist. Her tone is full and warm, and her playing established her as an artist fully qualified to be the first member of her sex to hold a first-desk spot in the famed orchestra. Brahms' Symphony No. 1, vividly performed by Mr. Munch and his instrumentalists, sent the audience home in a happy mood.

H. I. B.

**Philadelphia Orchestra,** Nov. 18, E.—Eugene Ormandy observed the 50th anniversary of the first appearance of the Philadelphia Orchestra in New York and his own 53rd birthday with a performance of Honegger's Jeanne d'Arc au Bucher, dramatic oratorio with text by Paul Claudel, long to be remembered for its musical perfection, emotional impact and interpretative power. Featured were Vera Zorina in the title role, and Raymond Gerome as Frère Dominique, both speaking parts, and in vocal assignments Frances Yeend, Carolyn Long, Martha Lipton, David Lloyd, Kenneth Smith were heard. Participating also were the Temple University Choirs (Elaine Brown, director) and St. Peter's Boys' Choir (Harold Gilbert, director). Other roles were spoken by Edward Enflejian, Robert Grooters and Mindelle Pikoos. John H. Brown sang the boy soprano's lines.

The work (heard here for the second time—it was first done in 1948 by another orchestra) in Mr. Ormandy's interpretation was impressive and moving. Miss Zorina, in speech and gesture, gave a moving portrayal of the peasant girl from Domremy; she succeeded in humanizing Joan as a being whose strength lies in her deep belief in the basic goodness of mankind. Mr. Gerome captivated with his vocal warmth and utter lack of bathos. The singers of the vocal assignments were also most successful. Of

*(Continued on page 27)*

# HAIG
# GUDENIAN

**Celebrated Violinist — Composer — Writer**

*Prophet of a Universal Music*

## WORLD TRIBUTES

**from**

**CONTINENTAL EUROPE, ENGLAND, NORTH AMERICA, THE NEAR EAST**

### AS CONCERT VIOLINIST:

**"Talent definitely consecrated." *(Figaro, Paris)* . . . "Masterly playing." *(Stambout)* . . . "a brilliant triumph for his talent as well as for his composition." *(Alexandria, Egypt)* . . . "authoritative interpretations colored with a noble majesty . . . exquisite delicacy . . . a purity of tone like crystal." *(Hirlap, Budapest)* . . . "a tone of purity, resonance and power." *(The Ledger, Philadelphia)* . . . "Master of the violin." *(Post Standard, Syracuse, N. Y.)***

### AS COMPOSER:

**"Mr. Gudenian has been making something of a stir in London musical circles. His own peculiar style of composition is undeniably fascinating and exhales a subtle and strangely moving odour."—*Ernest Newman***

**". . . a composer full of sensitiveness and originality. An Oriental, educated in European style, he possesses the technique of these two artistic worlds and reconciles them in very subtle compositions."**
**—*Henry Prunieres, Paris Revue Musicale***

**"The strangely delicate, philosophical and original compositions of Haig Gudenian have brought the very essence of Eastern thought into Western music."—*Marion Scott, Music and Letters (U.S.A.)***

**"His ability to create the proper atmosphere and to project the mood of the work indicates the thorough musician well skilled technically."—*Detroit Free Press***

***After 25 years of composition concentration, Haig Gudenian brings into the orchestral field his gifts of majestic musicianship, intelligent construction and marked elasticity.***

**PARIS, April 29, 1951—"Nostalgie" by Haig Gudenian Premiered at Theatre National du Palais de Chaillot by Association des Concerts Pasdeloup, Pierre Dervaux, Director.**

**"I am happy to be able to announce that your work was applauded. I congratulate you on this success and I rejoice for you. Bravo!"—*Victor Pascal***

**". . . Your 'Nostalgie'—a tremendous success, well applauded. Your melodic line is fine, your orchestration varied and well adapted to each instrument. It is modern without bristling with dissonances. Soyez heureux—et bravo!"—*Marie Louise Casadesus***

**"We enjoyed very much his (Gudenian's) wonderful music. It was simply beautiful and there was a great deal of applause from everyone in the hall."—*Marcelle Cheveux***

**SUITE 701** **119 W. 57th STREET** **NEW YORK 19, N. Y.**

# Symphony Orchestras of the Americas — 1952 - 53

## ALABAMA

**Birmingham:** Birmingham Symphony Orchestra (80). Conductor, Arthur Bennett Lipkin. Soloists, Traubel, Arrau, Edna Phillips, Curzon, Neil Rankin. 18 concerts. Birmingham Municipal Aud. (4600). Series of Pops, 16 out of town concerts, Fashion Show, Arts Festival. Mgr. Mrs. Anne Barker Plummer, 2229 No. 1st Ave.

**Tuscaloosa:** University of Alabama Symphony Orchestra (65). Conductor, Ottokar Cadek; Walter Moeck, Asst. conductor; guest conductors, Composers at the Annual Composers' Forum. Soloists, Senior Students in Music, by competitive audition. 6 concerts. Morgan Auditorium (900). Mgr. Alton O'Steen, Head, Dept. of Music, University of Alabama, Tuscaloosa.

## ARIZONA

**Phoenix:** Phoenix Symphony Orchestra (80-85). Conductor, Dr. Leslie Hodge. Soloists, Gyorgy Sandor, William Olvis, Julian Olevsky, Philip Moffett, Barbara Steinbach, George Bennett. 6 concerts. Phoenix Union High School (2020). One free outdoor concert in Encanto Park; 2 Youth concerts and 1 concert in Tucson, in addition to series of six. Mgr. Mrs. Harvey Zorn, 19 East Coronado Road.

**Tucson:** Tucson Symphony Orchestra (80). Conductor, Frederic Balazs. 5 regular concerts, 2 "Pops," 5 Children's. A few out of town. University of Arizona (2500). Mgr., Holden Owen, Box 5067.

## CALIFORNIA

**Bakersfield:** Kern Philharmonic Orchestra (78). Conductor, Edouard Hurlimann; guest conductor Miklos Rozsa. Soloists, Liberace; Miliza Korjus, The Horn Club of Los Angeles. 5 concerts. Childrens' concerts. Harvey Aud. (1772). Mgr., Tom Reed, P. O. Box 1312.

**Hollywood:** Los Angeles Orchestral Society. Conductor, Franz Waxman. Royce Hall (2000). Mgr., Franz Waxman, 8201 Mulholland Terrace, Hollywood 46.

**Inglewood:** Inglewood Symphony (75). Conductor, Ernst Gebert. Soloists, Miliza Korjus, Freda Trepel, Alexander Murray. 7 concerts. George Green Aud. (1000). Mgr., Lawrence Wren, 1000 Truro Ave.

**Los Angeles:** Southern California Symphony Assn. Los Angeles Philharmonic Orchestra (92). Conductor, Alfred Wallenstein; guest conductors, De Sabata, Bruno Walter, John Barnett. Soloists, Heifetz, Rubinstein, Serkin, Solomon, Hendl, Marvin, Francescatti, Stern, Vronsky and Babin, Fournier, Turner, Merriman, Rabin. 90 concerts. Philharmonic Aud. (2660). Tours, Santa Barbara to San Diego. Mgr., Alice Taylor, 427 West 5th St., Los Angeles 13.

**Los Angeles:** California Women's Symphony (50). Conductor, Ruth Haroldson. Soloists, Los Angeles artists. 4 concerts. Ebell Theatre (1000). Mgr., Lu Ruth Anderson, 14079 Honeysuckle Lane, Whittier.

**Los Angeles:** Hollywood Bowl Association (98). Guest Conductors. 26 concerts. Hollywood Bowl (20,000). Mgr., William Severns, 2301 No. Highland Ave., Hollywood 28.

**Oakland:** Oakland Symphony Orchestra (90). Conductor, Dr. Orley See. Soloists, Aldo De Fenzi, Ruth Meinke, Carl Palangi, Florence Stage, John Creighton Murray, Desiré Ligeti, Austin Coggin, and others. 10 concerts. Oakland Municipal Aud. (2000). Mgr., Ralph E. Hillegas, 1780—142nd Ave., San Leandro, Calif.

**Pasadena:** Pasadena Civic Music Assn. (85). Conductor, Dr. Richard Lert. Chorus of 130. 9 concerts. Civic Aud. (3000). Mgr., Mrs. Alan H. Westerveit, 16 N. Marengo.

**San Diego:** San Diego Symphony Orchestra Assn. (65). Conductor, Robert Shaw. Soloists to be decided later. 6 concerts. Balboa Park Bowl (4229). (This is a summer symphony.) Mgr., William E. King, House of Hospitality, Balboa Park.

**San Francisco:** San Francisco Symphony (100). Guest conductors, Enrique Jorda, Leopold Stokowski, Erich Leinsdorf, Alfred Wallenstein, Victor De Sanata, Massimo Fraccia, Karl Munchinger, George Szell, Bruno Walter. Soloists, Jorge Bolet, Aldo Ciccolini, Rudolf Firkusny, Nicole Henriot, Rudolf Serkin, Osany Renardy, Tossy Spivakovsky, Nicola Rossi-Lemeni. 88 concerts. War Memorial Opera House (3252). Mgr., Howard K. Skinner, War Memorial Opera House.

**Santa Rosa:** Sonoma County Symphony. (Twenty fifth season.) Conductor, George Trombley. Soloists, Paulena Carter, San Francisco Boys Chorus, Konrad Liebrecht, three local artists. High School Aud. (1100). Mgr., Lloyd K. Wood, Box 404.

**Whittier:** Whittier College - Community Symphony (90). Conductor, Ruth Haroldson. Soloists, college faculty and Los Angeles artists. 5 concerts. Whittier High School (2500). Mgr., Lawrence Porter, Whittier College Community Orchestra.

## COLORADO

**Colorado Springs:** Colorado Springs Symphony (76). Conductor, Frederick Boothroyd. Soloists, Casadesus, Tourel, Grumiaux, Bible, Lloyd. 5 concerts. High School Aud. (1447). Mgr., Lucinda Shutt, 1018 E. Willamette.

**Denver:** Denver Symphony Orchestra (76). Conductor, Saul Caston. 52 concerts. Auditorium (3200). Regional tours 6 weeks' Spring tour, 1953. Red Rocks Music Festival summer season. Mgr., Helen Black, 625 Kittredge Bldg.

**Fort Collins:** Fort Collins Civic Symphony Orchestra (70). Conductor, Will Schwartz. Soloists, Daniel Eisen, Grant Johannesen, Walter Eisenberg, Storin Bull. 5 concerts. Lincoln Aud. (1000). Mgr., Mrs. Gladys Eddy, 509 Remington St.

**Pueblo:** Pueblo Civic Symphony Assn. Conductor, Rafaelio Cavallo. Soloists, Grant Johanessen, Nadia Koutzen, Louis Follak, John W Moseley, Joan Ingle, Desiré Ligeti, Melba Wheeler. Memorial Hall (1900). Mgr., Zinn Stellman.

## CONNECTICUT

**New Haven:** New Haven Symphony Orchestra (80). Conductor, Frank Brieff. Soloists, Tourel, Henriot, Carol Smith. University Chorus, Greenhouse, Janis. 6 winter, 6 summer, 3 young people's concerts. Woolsey Hall (2700). Summer Pops in Yale Bowl. Mgr., Harold Hendrick, 76 College St., Room 412.

**Norwalk:** Norwalk Symphony Orchestra (100). Conductor, Quinto Maganini. 6 concerts. Norwalk High School (1150). Mgr. and pres., Marion Hamilton Diller, Silvermine.

**Thompsonville:** Enfield Symphony Orchestra. Conductor, William J. O'Neil. Enfield Auditorium. Mgr., L. Browne.

## DISTRICT OF COLUMBIA

**Washington:** National Symphony Orchestra (86). Conductor, Howard Mitchell. Guest conductor, Bruno Walter. Soloists, Swarthout, Jambor, Badura-Skoda, Horszowski, Szigeti, Myra Hess, Menuhin, Wild, Lelia Gousseau, Arrau, Moiseiwitsch, Varnay, Svanholm. 102 concerts. Constitution Hall (3844). 12 Children's Concerts, 14 Baltimore performances, 30 concerts on tour. Mgr., John S. Edwards, 1727 K St., N.W.

**Washington:** U. S. Air Force Symphony Orchestra (90). Conductor, Colonel George S. Howard. Soloists, M/Sgt. Bill Jones, A/2c Bill DuPree, The "Singing Sergeants" (Lt. Robert L. Landers, director). 29 concerts. Departmental Aud. (2500). Mgr., T/Sgt. Michael R. Mudre, U. S. Air Force Band, Washington 25.

**Washington:** United States Navy Band. Conductor, LCdr. Charles Brendler, USN; Asst. Conductor, CWO Richard Townsend, USN. Soloists, Ben Mitchel Morris, John Felice, Homer Phillips, Frank Scimonelli, Lee Swinson, Richard Bain. Numerous con-

**MARKS THIRTIETH YEAR . . . C. J. Vosburgh is observing that anniversary as manager of the Cleveland Orchestra, of which George Szell is musical director.**

certs and tours: 1952—Spring, Midwest; Fall, Northwest; 1953—Spring, New England; and Northeast Coast; Fall, West and Northwest Coast. Mgr., Gib Sandefer, 1096 National Press Bldg., Washington 4.

## FLORIDA

**Coral Gables:** University of Miami Symphony Orchestra (1063). Conductor, John Ritter. Soloists, Firkusny, Traubel, Milstein, Peerce, Novaes, Vronsky & Babin, Sayao, Bolet, Stern, Bedetti. 18 concerts. Miami Beach Aud. (3534), Dade County Aud. (2501). Series of summer pop concerts (8). Mgr., Marie Volpe, P. O. Box 348, University Branch, Coral Gables 46.

**Jacksonville:** Jacksonville Symphony. Conductor, James Christian Pfohl.

**Orlando:** Florida Symphony Orchestra (75). Conductor, Yves Chardon. Soloists, De La Bruchollerie, Sayao. 25 concerts. Orlando Municipal Aud. (3000). Series in Daytona Beach, Ocala, etc. Mgr., David Simonds, Box 782.

**St. Petersburg:** St. Petersburg Symphony (78). Conductor, Leon Poulopoulos. 6 concerts. St. Petersburg Senior High School (1800). Pres., Mrs. Harold W. Tomson, 1900 Lakeview Ave., So.

**Sarasota:** Florida West Coast Symphony (65). Conductor, Alexander Bloch. Symphony orchestra is the joint undertaking of three communities: Sarasota, Bradenton and Venice. 6 concerts. Sarasota Municipal Aud. Pres., Mrs. Thomas W. Butler.

**Tampa:** Tampa Philharmonic Orchestra (80). Conductor, Lyman Wiltse. Soloists, Louis Roney, Ervin Laszlo, Dalia Moreda, Shirley Pride, Appleton and Field, and 250-voice Philharmonic Chorus. 5 concerts. Municipal Aud. (2035). Mgr., Walter C. West, P. O. Box 2242.

## GEORGIA

**Atlanta:** Atlanta Symphony Orchestra (85). Conductor, Henry Sopkin; guest conductor, Dimitri Mitropoulos. Soloists, Merrill, Firkusny, Kirsten, Istomin, Beverly Wolff, Lillian Kallir. Elijah with chorus and soloists. 40 concerts. Municipal Aud. (5000). Short tour in Ga., Ala., S. C. Mgr., Leslie C. White, 233 Peachtree St., N.E.

**Savannah:** Savannah Concert Orchestra (50). Conductor, O. H. McClellan. 6 concerts. Local soloists. Savannah High School Aud. (1000). Mgr., Rudolph Jacobson, 16 W. Victory Drive.

## ILLINOIS

**Chicago:** Chicago Symphony Orchestra (101). Conductor, Rafael Kubelik; associate, George Schick; guest conductors, Walter, Klemperer, Cantelli. Soloists, Gerald and Wilfred Beal, Clark Brody, Maryan Filar, Rudolf Firkusny, Irwin Fischer, Pierre Fournier, Raya Garbousova, Szymon Goldberg, Arthur Grumiaux, Heifetz, Myra Hess, Vladimir Horowitz, William Kapell, Constance Keene, Milton Preves, Irmgard Seefried, Rudolf Serkin, Zadel Skolovsky, Solomon, Isaac Stern, Uta Graf, Carol Smith, Harold Brindell, Andrew Foldi, Florence Kirsch, George Schick, Stefan Bardas, Katza Andy, Margaret Harshaw, Eva Likova, Set Svanholm, Jerome Hines, Hans Hotter, Frederick Lechner, Elena Nikolaidi. 138 concerts. Orchestra Hall (2582). 2 week Eastern tour. Mgr., George A. Kuyper, 220 S. Michigan Ave.

**Chicago:** Civic Orchestra. Conductor, George Schick. Soloists, John Covelli, Lee Luvisi. 2 concerts. Orchestra Hall (2582). Mgr., George A. Kuyper, 220 S. Michigan Ave.

**Chicago:** Chicago Business Men's Orchestra (100). Conductor, Dr. George Dasch; guest conductor, Rafael Kubelik. Soloists, Josef Piastro, Soulima Stravinsky, Jenska Slevoo. Orchestra Hall (2550). 3 concerts. Mgr., Merle T. Jennings, 1 North La Salle St.

**Chicago:** North Side Symphony Orchestra (90). Conductor, Milton Preves. 3 concerts. 2 in Thorne Hall and 1 in Orchestra Hall. Mgr., Franklin S. Ruhl, 6452 N. Newland Ave., Chicago 31.

**Chicago:** West Suburban Symphony Orchestra (90). Conductor, Karl Schulte. Soloists, local only. 4 concerts, Lyons Township High School, LaGrange (1800). Occasional concerts in other suburbs. Sponsored by West Suburban Orchestra Association, c/o Y.M.C.A., 31 E. Ogden Ave., La Grange.

**Evanston:** Northwestern University Symphony Orchestra (80). Conductor, Herman

(*Continued on page* 10)

(Continued from preceding page)

Felber. Usually student soloists. 6 concerts. Cahn Aud. (1200). Mgr., Donald Berglund, Northwestern University School of Music.

**Oak Park:** Oak Park-River Forest Symphony (80). Conductor, Gladys Welge. Soloists, John La Montaine, Helen Kettner, Hannah Morgan, Ann Austin Garrels Singers. 3 concerts. Oak Park High School Auditorium (1200). Mgr., F. R. Hippensteel, 1160 Clinton Ave.

## INDIANA

**Ft. Wayne:** Ft. Wayne Musical Society (50). Conductor, Igor Buketoff. 10 concerts (subscription, Pops and Young People's). Symphonette of 25 and String Quartet. Mgr., Thomas E. Dustin, 631 W. Jefferson.

**Indianapolis:** Indianapolis Symphony Orchestra (85). Conductor, Fabien Sevitzky. Soloists, Pressler, Dorfman, Firkusny, Weiner, Gorin, Francescatti, Roberta Peters, Novaes, Rubinstein. 24 concerts. Murat Theatre (2000). Tours, Southeast into Fla. Mgr., Alan Meisner, Murat Theatre.

**South Bend:** South Bend Symphony Orchestra (82). Conductor, Edwyn Hames. Soloists, Novaes, Robert McDowell, Souzay, Stern. 5 concerts. John Adams Aud. Mgr., Mrs. Ronald H. Witt, 2140 Kenilworth Rd. N.

**Terre Haute:** Terre Haute Civic Symphony (70). Conductor, James W. Barnes. Soloists, William Haaker, James De La Fuente and Ralph Appleman. 4 concerts. Children's concerts. Student Union Aud. (1800). Mgr., James W. Barnes, 2300 S. 8th St.

## IOWA

**Cedar Rapids:** Cedar Rapids Symphony Orchestra (70). Conductor, Joseph H. Kitchin; guest conductors, P. G. Clapp, others. Soloist, Claramae Turner. 5 concerts; spring concerts at towns in Eastern Iowa. Municipal Coliseum (3000), Coe College Aud. (1200). Mgr., James J. Meaghan, P. O. Box 1414.

**Davenport:** Tri-City Symphony Orchestra. Conductor, Harry John Brown. Soloists, Helen Traubel, David Poleri, Camilla Wicks, Byron Janis. Masonic Temple (2660). Mgr., Mrs. Richard Von Maur, 2915 Middle Rd.

**Des Moines:** Drake-Des Moines Symphony Orchestra (100). 4 concerts. KRNT Theatre (4200). Mgr., Robert Stuhr, Drake University.

**Sioux City:** Sioux City Symphony Orchestra (75). Conductor, Leo Kucinski. Soloists, Goodman, Grainger, Boiet, Nelli, Kucinski, Gorin. 6 concerts. Municipal Aud. (5000). Pres., Wiley Mayne, 402 Commerce Bldg.

## KANSAS

**Hays:** Hays Symphony Orchestra (50). Conductor, Stanley Ballinger. 4 concerts. Sheridan Coliseum (2000). Sponsored by Ft. Hays Kansas State College.

**Wichita:** Wichita Symphony Orchestra (94). Conductor, James P. Robertson. Soloists: Joseph Battista, Risë Stevens, Ruggerio Ricci, Claramae Turner, Lloyd Leech, Gyorgy Sandor, James Caesar, Joshua Minsel. 20 concerts. East High School (2200). Mgr., Alan Watrous, 213 So. Water.

## KENTUCKY

**Covington:** Northern Kentucky Symphony Orchestra (60). Conductor, Fritz Bruch. 2 concerts. YMCA Aud. Mgr., Fritz Bruch, 2726 Stratford Ave., Cincinnati 20, Ohio.

**Louisville:** Louisville Orchestra (50). Conductor, Robert Whitney. Soloists, Szymon Goldberg, Andres Segovia, Vera Zorina, Lee Luvisi and Robert Below, Charme Riesley. 26 concerts. Columbia Aud. (1061). Tours, Bern, Frankfort, Wilmore, Ky., Hanover, Ind. Address: 830 South 4th St., Louisville 3.

## LOUISIANA

**Baton Rouge:** Baton Rouge Symphony (60). Conductor, Emil Cooper. Soloists, Merrill, Katherine Hansen, Laura Kent, Dallas Draper, Ned Romero, Mildred Benton, Toshiyo Eto, Tomiko Kamasawa. 15 concerts. H. S. Aud. (1650). Mrs. Cecil O. Lorio, Administrative Director, 619 Third St.

**New Orleans:** New Orleans Philharmonic Symphony (85). Conductor, Alexander Hilsberg; guest conductor, Franco Autori. 18 concerts. Municipal Aud. (2700). Three tour dates in La. and Miss. Mgr., George A. Foster, 605 Canal St.

## MAINE

**Bangor:** Bangor Symphony Orchestra (70). Conductor, A. Stanley Cayting. 5 concerts. Bangor City Hall. Mgr., John J. Flaherty, 15 Columbia St.

## MARYLAND

**Baltimore:** Baltimore Symphony Orchestra (85). Conductor, Massimo Freccia; guest conductors, Dimitri Mitropoulos, Peter Herman Adler. Soloists, Elman, Dorfman, Morini, Badura-Skoda, Serkin, Basil Rathbone, Martha Graham, Welitch, Yeend, Merriman, Lloyd, Kenneth Smith, Gloria Strasner, Samuel Carmeli. 48 concerts. Lyric Theatre (2543). Mgr., John R. Woolford, 521 No. Charles St.

## MASSACHUSETTS

**Boston:** Boston Symphony Orchestra (106). Conductor, Charles Munch. Guest conductors, Pierre Monteux; Guido Cantelli. 125 concerts, plus Pops and Esplanade series, transcontinental tour, April - May, 1953. Symphony Hall (2631). Mgr., George E. Judd, Symphony Hall.

**Boston:** Civic Symphony Orchestra of Boston, Inc. (80). Conductor, Paul Cherkassky. Soloists, 3 concerts. Jordan Hall (1019). Mgr., Mrs. Ethel Gerard, 244 Chestnut Ave., Jamaica Plain.

**Boston:** Boston Sinfonietta (25-50). Conductor, Arthur Fiedler. Mgr., Arthur Fiedler, Symphony Hall.

**Fall River:** Fall River Symphony Orchestra (60). Conductor, Edward J. Gahan. Soloists to be announced. 4 concerts. Temple Hall (700). Mgr., Arthur H. Hathaway, 177 Highland Ave.

**Springfield:** Springfield Symphony Orchestra (85). Conductor, Dr. Alexander Leslie. Soloists, Istomin, Rudnitsky. 10 concerts. Municipal Aud. (3219).

**Worcester:** Little Symphony (40) and the Worcester Youth Orchestra (45). Conductor, Harry Levenson. Soloists to be announced. 12 concerts for Little Symphony; 3 for Youth Orchestra. War Memorial Aud. (3500). Mgr., Harry Levenson, 4 Walnut St., Rm. 433.

**Worcester:** Worcester Symphony. Conductor, Francis Findlay.

## MICHIGAN

**Ann Arbor:** Ann Arbor Civic Orchestra (55). Conductor, Orien Dalley. Local soloists. 5 concerts. High School (1000). Mgr., Philip O. Potts, West Engineering Bldg.

**Battle Creek:** Battle Creek Symphony Orchestra (80). Conductor, Roger Parkes. Soloists, Ida Krehm and others. 6 concerts. Kellogg Aud. (2300). Mgr., Raymond Gould, 427 Capital Ave., S. W.

**Detroit:** Detroit Symphony Orchestra (104). Conductor, Paul Paray. Associate, Valter Poole. Guest conductors, Stokowski, Milton Katims. Soloists, Serkin, Rubinstein, Kottler, Hines, Rabin, Los Angeles, Stern, Badura-Skoda, Maynor, Goldberg, Poleri, Carol Smith. 46 concerts. Masonic Temple (4681). Tours, Toledo and Bowling Green, O. 2 concerts in Windsor, Ontario. Mgr., Howard Harrington, Masonic Temple.

**Detroit:** Scandinavian Symphony (85). Conductor, Victor Kolar. Soloists, Jack Ringstad, Daniel Majeski, Carolyn Sewell, Sigurd Bjoerling. 4 concerts. Detroit Arts Institute. Mgr., John Soderberg, 18250 Rogers.

**Grand Rapids:** Grand Rapids Symphony Orchestra (80). Conductor, José Echaniz. Soloists, Luboshuta and Nemenoff, Mack Harrell, Milstein, Robert McDowell. 9 concerts. Auditorium (4500). Mgr., Theo. J. Beyne, 1153 Alexander St., S. E.

**Kalamazoo:** Kalamazoo Symphony Orchestra (85). Conductor, Herman Felber. Soloists, Robert McDowell, Lauritz Melchior, Andres Segovia, Joseph Szigeti. 7 concerts. Central High School Auditorium (2700). Exec. Secy., Mary Agar.

**Midland:** Dow Symphony Orchestra (70). Conductor, Wilford Crawford. Guest conductor, Don Gillis. Soloists, Aaron Rosand, Margaret Schroeder, Thomas Samuel. 3 concerts. Midland High School (1300). Two student concerts (Midland); concerts in Port Huron and Bad Axe, Mich., Sarnia, Ont., Canada. Mgr., Wilford Crawford, Dow Chemical Co.

**Plymouth:** Plymouth Symphony Orchestra (70). Conductor, Wayne Dunlap. Soloists, Josef Lazaroff, Douglas Marsh, Evelyn Woods, Delores Lowry, Russell Christopher, Dwight Dalley, Norma Heyde. 8 concerts. Plymouth High School and Redford Union High School. Mgr., Harold Von Bergen, 18478 Wakenden, Detroit.

## MINNESOTA

**Duluth:** Duluth Symphony Orchestra (75). Conductor, Hermann Herz. Soloists, Mischa Elman, Graciela Rivera, Aldo Cic-

# HELEN WESTBROOK

**CONCERT ORGANIST - COMPOSER**

RADIO, TELEVISION, RECORDING ORGANIST and RECITALIST over major networks — NBC, ABC, MUTUAL

•

Recital bookings throughout the United States

•

COMPOSITIONS for Organ: Retrospection, Pastoral Scherzo, Concert Piece in D, Poem for Autumn, Dusk at Friendship Lake, Menuett in Olden Style, Chanson Triste, Andante Religioso (among published works)

SONGS: Cycle from Songs of Life and Love, Magnificat, I in Love Abide, Solace

•

c/o ASCAP 5934 N.E. Circle Ave. | 575 Madison Ave. Chicago 31, Ill. | New York 22, N. Y. NE 1-2144

colini, Gold and Fizdale. Cavalleria Rusticana in concert form with 4 soloists from N. Y. City Opera, and instrumental soloists from orchestra. 10 concerts. National Guard Armory. Mgr., A. H. Miller, 704 Alworth Bldg.

**Minneapolis:** Minneapolis Symphony Orchestra (90). Golden Jubilee Season, 1952-3. Conductor, Antal Dorati; guest conductors, Ormandy and Mitropoulos. Soloists, Heifetz, Dow, Francescatti, Rousseville, Munteanu, Vronsky and Babin, Rubinstein, Druian, London, Monique de la Bruchollerie, Kenneth Smith, Arrau, Svanholm, Harshaw, Ligeti, Rothmueller, Scheunemann, Romar, Lloyd, Schon. Some 40 concerts. Northrop Memorial Aud. (4424). 4 Young People's Concerts in St. Paul City Aud. Tours in Minn., Wis., Ohio, Mich., Ill., Iowa, S. D., N. D., and Winnipeg, Canada. Mgr., Arthur J. Gaines, 110 Northrop Aud.

**Minneapolis:** Northwest Sinfonietta (20). Conductor, Henry Denecke. Soloist, Julia Denecke. Training orchestra. 3 concerts. St. Catherine's College Aud., St. Paul. 10th Annual tour October, 1953, two weeks in the Midwest. Mgr., Henry Denecke, Room 225, Northrop Auditorium, Univ. of Minnesota.

## MISSOURI

**Columbia:** Burrall Symphony of Stephens College (70). Conductor, Edward Murphy. Soloists, Leonard Rose, Leonard Pennario, Margaret Sheldon. 6 concerts, including 2 operas staged by Alfredo Valenti and V. Palacchi. Auditorium (2900). Mgr., Harry Philpott, Walter Hall, Stephens College.

**Kansas City:** Kansas City Philharmonic Orchestra (80). Conductor, Hans Schwieger. Guest conductor, Leopold Stokowski. Soloists, Hilde Gueden, Eugene List, Zino Francescatti, Louis Sudler, Miriam Stewart, Ralph Nielson, Nell Tangeman, Isaac Stern, Artnur Rubinstein, Marian Anderson, Solomon. 55 concerts. Music Hall (2572). Tours; Univ. of Kansas, Lawrence, Kan.; Univ. of Mo., Columbia, Mo.; St. Joseph, Mo.; Emporia, Kan. Mgr., R. H. Wangerin, 209 Aitman Bldg.

**St. Louis:** St. Louis Symphony Orchestra (85). Conductor Vladimir Golschmann. Guest conductor, Eleazar De Carvalho. Soloists, Novaes, Guida, Eto, Francescatti, Farbman, Ciccolini, Stern, Henriot, Serkin, Rabin, Horowitz, Hess, Morini. 20 concerts. Kiel Aud. (3535). Mgr., William Zalken, 1034 Arcade Bldg.

**St. Louis:** Little Symphony (23). Conductors, Stanley Chapple and Max Steindel. 6 outdoor summer concerts. Washington University Quadrangle (3000). Mgr., Mrs. Henry Bry, 1170 Hampton Park Drive.

**St. Louis:** Philharmonic Society of St. Louis (95). Conductor, Russell Gerhart. Soloists, Albert Tipton, James Dickoff, Janet Hagen Ulmer, Laura Marriott. 4 concerts. Kiel Aud. Opera House (2560). Vice-Pres. and Secy., S. Carl Robinson, 3869 Park Ave.

## MONTANA

**Great Falls:** Great Falls Symphony (75). Conductor, L. W. Upshaw. 2 concerts. Civic Center Aud. (2000).

## NEBRASKA

**Lincoln:** Lincoln Symphony (50). Conductor, Leo Kopp. Soloists, Igor Gorin, Leonard Rose, Michael Rabin, Solomon. 4 concerts. Stuart Theatre (1850). Mgr., Del Lienemann, 436 Stuart Bldg.

## NEW JERSEY

**Jersey City:** Jersey City Philharmonic Symphony (75). Conductor, J. Randolph Jones. Soloists, Mildred Miller, Mischa Elman, Sanroma, and Donald Dickson. 10 concerts. Henry Snyder Aud. Mgr., Thomas J. Gunning, 279 Van Nostrand Ave.

**Mountain Lakes:** Mountain Lakes Symphony (70). Conductor, Nicos Cambourakis. 2 concerts. Mt. Lakes H.S. Aud. (1100). Pres., Emil Voelker, 107 Hanover Rd.

**Nutley:** Nutley Symphony (65). Conductor, Nicos Cambourakis. Soloists, Murray Present, Halina Neuman, Catherine Burton. 3 concerts. Nutley H.S. Aud. (800). Pres., Robert Hinke, 276 Chestnut St.

**Orange** and **Montclair:** New Jersey Symphony (85). Conductor, Dr. Samuel Antek. Soloists, Istomin, Fussell. 6 concerts. 8 Youth Concerts. Mgr., Jennings Butterfield, 41 Gilbert Place, West Orange.

**Paterson:** Philharmonic Society of Greater Paterson (65). Conductor, Walter Schoeder. Soloists, George Keller, others to be announced. 4 concerts. Eastside High School Aud. (1400). Mgr., Frank Salerno, 41 Minerva Ave., Hawthorne, N. J.

## NEW YORK

**Babylon:** Town of Babylon Symphony (58). Conductor, Christos Vrionides. Guest conductors, Frederick Balazs, Herman Neuman, Constantine Johns. Soloists, Mary King, Frederick R. Plass, Joan Lloyd, Rosalie Wetzler, Milton G. Bergey. 4 adult concerts. 2 children's concerts. Babylon H. S. Aud. and Lindenhurst H. S. Aud. Mgr., Murray Haimes, Box 671.

**Buffalo:** Buffalo Philharmonic Orchestra (81). Conductor-in-residence, Izler Solomon; guest conductors, Stokowski, Katims, Rosenstock, Steinberg, Krips. Soloists, Henny Goodman, Budapest String Quartet, Menuhin, Istomin, Stevens, Levant. Kleinhans Music Hall (2939). Touring New York and New England. Mgr., Ralph Black, Kleinhans Music Hall.

**Chautauqua:** Chautauqua Symphony Orchestra (65). Conductor, Franco Autori. 24 summer concerts. Mgr., Ralph McCallister, Chautauqua.

**Huntington:** Huntington Symphonic Society (50). Conductor, Norman C. Pickering. Soloists. 3 concerts. Huntington High School (1000). Pres. and Mgr., William F. Dean, 55 Oakland St.

**New York:** New York Philharmonic-Symphony Society (103). Conductor, Dimitri Mitropoulos; guest conductors, Bruno Walter, George Szell, Guido Cantelli. Soloists, Francescatti, Fournier, Menuhin, Saigetti, Gulda, Kapell, Louis Krasner, Gousseau, Firkusny, Morini, Novaes, Camilla Wicks, Curzon, Grumiaux, Edmund Kurtz, Elman, Corigliano, Marcelle Meyer, Myra Hess, Badura-Skoda, Jeanne Mitchell, Arrau, Serkin, Laszlo Varga, Xydis, Milstein, Franceschi, Horowitz, Rubinstein; in Boris Godounoff, George London and Schola Cantorum; in Christophe Colomb, Dorothy Dow, Lloyd, Harrell, Brownlee, Scott, Adolph Anderson, chorus; in Missa Solemnis, Steber, Tangeman, Harvey Smith-Spencer, Pease, Westminster Choir; in Mahler's Fourth Symphony, Irmgard Seefried; in Mahler's Das Lied Von Der Erde, Nikolaidi, Svanholm; in Salome, Varnay, Thebom, Svanholm. 100 sub. concerts, 6 young people's concerts in New York (conducted by Igor Buketoff), 2 on Long Island (conducted by Franco Autori), 2 special concerts for members of the society, 4 out-of-town concerts in Troy, Washington, Newark, Hartford, 2 concerts for the Pension Fund, Carnegie Hall (2760). Mgrs., Arthur Judson — Bruno Zirato, 113 W. 57th St.

**New York:** Little Orchestra Society. Conductor, Thomas Scherman. Soloists, William Kroll, Paul Tortellier, Winifred Cecil, Nikita Magaloff, Isaac Stern, Rudolf Serkin. Town Hall (1500); Young People's Series, Hunter College (2200). Tour, March, 1953. Mgr., Thea Dispeker, 35 W. 53rd St. Tour mgt., Columbia Artists Management, Inc.

**New York:** Mozart Orchestra (chamber orchestra). Conductor, Robert Scholz. Soloist, Helen Kwalasser. Tours in the East. Mgr., Erminie Kahn, 113 W. 57th St.

**New York:** National Orchestral Association (75+). Training orchestra. Conductor, Leon Barzin. 4 or more concerts. Soloists. Carnegie Hall (2760). Barnett Hyman, Exec. Secy., 119 W. 57th St.

**New York:** Saidenberg Little Symphony (25-35). Conductor, Daniel Saidenberg. Soloists, Curtin, Goldberg, Horszowski, Mitchell Miller. 10 concerts. Y.M.H.A. Aud. (900). 10 concert tours in East and South. Mgr., Henry Colbert, 205 West 57th St.

**New York:** Nies-Berger Chamber Orchestra (18). Conductor, Edouard Nies-Berger. 2 concerts. Town Hall, Central Presbyterian Church, New York. Address: 63 West 55th St.

**New York:** New Symphony Orchestra of New York (75). Conductor, Maurice Bonney. Soloists, Marilyn Wright, Philip Dunnigan, John Delevoyas. 4 concerts. Central

(*Continued on following page*)

**PAULIST CHOIR** of CHICAGO

FATHER O'MALLEY, *CONDUCTOR*

". . . in their particular field, they represent a pinnacle of choral art."
*Felix Borowski, Chicago Sun Times.*

**Now Booking: Gerhard Schlieter, Mgr., 911 So. Wabash, Chicago, Ill.**

— FOR A
*"Fabulously Exciting" Soloist*
FOR YOUR ORCHESTRA

*ORGANIST*

# ELLSASSER

- "You don't often hear staccato shouts of 'bravo' over the applause for concerts in the Duluth National Guard Armory. But then, you don't often hear the organ played the way Richard Ellsasser did Sunday afternoon with the Duluth Symphony Orchestra . . . a musical expression of first water brilliance."
—DULUTH NEWS-TRIBUNE

- ". . . one of the world's great musicians . . . audience applauded as though it were a Toscanini concert . . . is as great an organist as Horowitz is a pianist and Spivakovsky a violinist."
—PASADENA STAR-NEWS

**(In those halls with no instrument, a portable concert organ is now available.)**

**ORGAN CONCERTS, INC.**

**P. O. Box 1983 Hollywood 28, Calif.**

**RCA-Victor and M.G.M. Records**

*(Continued from preceding page)*

Needle Trades High School Aud. (1600). Address, 113 West 42nd St.

**Rochester:** Rochester Philharmonic Orchestra (85). Conductor, Erich Leinsdorf. Guest conductor, Thor Johnson. Soloists, Goossens, Vronsky and Babin, Spivakovsky, Echaniz, Millard Taylor, Eileen Farrell. 24 concerts, including tours. Eastman Theatre (3300). 1 weeks' tour. Mgr., A. M. See, 60 Gibbs St.

**Rochester:** Rochester Civic Orchestra (45). No regular conductor at present. Guest conductors, Dr. Paul White, Morton Gould, Harry Farbman. 22 concerts. Eastman Theatre (3300). 20 children's concerts. Others on tour. Mgr., A. M. See, 60 Gibbs St.

**Utica:** Utica Civic Musical Society (75). Conductor, Edgar Alderwick. Soloists, Ralph Hollander, Peter Carvallo, Prof. Sykes (Colgate Univ.). Proctor H. S. Aud. (1500). Mgr., Daniel Mayers.

**Yonkers:** Yonkers Philharmonic Society (80). Conductor, Irwin Hoffman. Guest conductor, S. Liva. Soloists, Alfred Mirovitch and others. 4 concerts. Hawthorne Junior High School Aud. (1200). Mgr., Stanley H. Fein, 29 Rockland Ave.

## NORTH CAROLINA

**Chapel Hill:** North Carolina Symphony Orchestra (65). Conductor, Benjamin F. Swalin. 140 concerts. Tours entire season in N. C. and neighboring states. Tour mgr., Wm. F. Pierce, Box 1211, Chapel Hill.

**Charlotte:** Charlotte Symphony (65). Conductor, James Christian Pfohl. Soloists, Hilde Gueden, Gina Bachauer, Esther Glaser and Tully Mosely. 5 pairs of concerts (others in Augusta, Ga. and Wadesboro, N. C.). Aud. (1200). Mgr., James Christian Pfohl.

## NORTH DAKOTA

**Fargo:** Fargo-Moorhead Symphony Orchestra (75). Conductor, Sigvald Thompson. Soloists, Madeline Foley, William Masselos, Leslie Chabay and others. 6 concerts. Fargo High School Aud. Mgr., Mrs. W. S. Shaw, 1319 9th St. S.

**GENA BRANSCOMBE**

Orchestral Suite **"QUEBEC"**
*(Prologue, Balodine, Procession)*
Score and parts on rental

Cycle for women's voices and orchestra **"YOUTH OF THE WORLD"**
Score and parts on rental
H. WITMARK & SONS, N. Y.

Choral Drama for soli, chorus and orchestra **"PILGRIMS OF DESTINY"**
Score and parts on rental
THEODORE PRESSER CO., Bryn Mawr

Women's chorus, with piano organ and percussion **"COVENTRY'S CHOIR"**
Parts on rental
G. SCHIRMER, Inc., N. Y.

**MIKLOS ROZSA**

**ORCHESTRAL WORKS**

**Theme, Variations and Finale op. 13** — **Sesac Inc.**
(Bruno Walter, Munch, Ormandy, Lange, Sample, Caston, Bernstein and many others) — (Ernst Eulenburg Ltd.)
**Vox LP Record**

**Pastorale op. 14** — **Sesac Inc.**
(Stokowski, Ormandy, Lange, etc.) — (Ernst Eulenburg Ltd.)

**Concerto for String Orchestra op. 17** — **Leeds Music Corp.**
(Los Angeles Philharmonic, Chicago Symphony, etc.)
**Vox LP Record**

**Serenade for Small Orchestra op. 10 (revised)** — **Associated Music Publishers**
(First performance, Nikolai Sokoloff) — (Breitkopf and Hartel)
**Concert Hall LP Record**

**Quo Vadis, symphonic suite** — **Robbins Music Corp.**
(Kansas City Philharmonic, Portland (Ore.) Symphony, Standard Hour, Burbank, Bakersfield, Wichita Falls, etc.)

**VICTOR YOUNG**

**COMPOSER - CONDUCTOR**

*Latest Film Scores Include:*

**Shane**
**The Stars Are Singing**
**The Greatest Show on Earth**

For

**PARAMOUNT PICTURES**


## OHIO

**Akron:** The Doctors' Orchestra (37). Conductor, A. S. McCormick, M.D., FICA; guest conductor, A. Dobkin, B.S., M.D. 9 concerts. Rehearsals in St. Thomas Hospital Aud., concerts in institutions. Bus. Mgr., A. S. McCormick, M.D., 115 N. Portage Path.

**Berea:** Baldwin-Wallace Symphony (70). Conductor, James R. Lerch. 4 concerts. Kulas Memorial Aud. (1200). (Plays for 21st Annual Bach Festival, May 22, 1953, George Poinar, director.)

**Canton:** Canton Symphony Orchestra (65). Conductor, Louis Lane. Soloists, Jean Casadesus, Badura-Skoda, Rose, Mischakoff. 4 concerts. Timken Vocational High School Aud. (1107). Mgr., Jos. W. Saxton, First National Bank.

**Cincinnati:** Cincinnati Symphony Orchestra (87). Conductor, Thor Johnson; guest conductor, Alfred Wallenstein. Soloists, Firkusny, Farrell, Svanholm, Rose, Badura-Skoda, Seefried, Brailowsky, Szigeti, Bolet, Merrill, Arrau, Heifetz, Tourel, Hess, Luboshutz and Nemenoff, Rabin, Ballet Theatre. 20 concerts. Music Hall (3460). Tours to Richmond, Ky., Columbus, O., Elmira, N. Y., Pottsville, Hazleton, Williamsport, Pa., Oxford, O., Kalamazoo, Grand Rapids, Muskegon, Mich., Winnetka, Chicago, Beverly Hills (Chicago), Ill., South Bend, Ind., Racine, Sheboygan, Wis., Dubuque, Ottumwa, Iowa, Quincy, Ill. Mgr., Craig Hutchinson, 1106 First National Bank Bldg.

**Cleveland:** Cleveland Orchestra (100). Conductor, George Szell; guest conductors, Stravinsky, Stokowski, Steinberg. Soloists, Rubinstein, Curzon, Menuhin, Heifetz, Novaes, Serkin, Fournier, Gingold, Ernst Silberstein, Rose, Francescatti, Beryl Rubinstein, Szigeti, Jascha Veissi. 150 concerts. Severance Hall (2000). Nov. tour of Middle West. Feb. tour of Northeast, also series in Oberlin and Akron, O. Mgr., Carl J. Vosburgh, Severance Hall.

**Cleveland:** Cleveland Philharmonic Orchestra (65). Conductor, F. Karl Grossman. Soloists, Shirley Trepel, Joseph Gingold, Florence Ruetrich, Frances MacDowell. 4 concerts Studio 1, WHK (about 2200). Mgr., Frank Griesinger, Gates Mills, O., or Cleveland College.

**Dayton:** Dayton Philharmonic Orchestra (70+). Conductor, Paul Katz. Soloists, Aldo Ciccolini, Mia Slavenska and Frederick Franklin (with their Theatre Ballet Co.), Leonard Rose, Ronnie Hodge, Ossy Renardy; "A Night of Opera," with Ferrucio Tagliavini, Pia Tassinari, Frank Guarrera; the Dayton Chorus; Barbara Wasson, Glauco D'Attili. 7 concerts, 4 children's and 2 high school concerts. Auditorium (2600). Mgr., Miriam Rosenthal, Biltmore Hotel.

**Springfield:** Springfield Symphony Orchestra (75). Conductor, Evan Whallon. Soloists, Cecile Staub Genhart, Isaac Stern, James Wolfe. 10 concerts. Memorial Hall (2000). Mgr., Ann Kelly, Chamber of Commerce Bldg.

**Toledo:** Toledo Orchestra (65). Conductor, Wolfgang Stresemann. Soloists, Eunice Podis, Mack Harrell, Eugene List, Evelyn Arling, Charles Treger, 12 concerts. Address: 401 Jefferson.

## OKLAHOMA

**Oklahoma City:** Oklahoma State Symphony Orchestra (85). Conductor, Guy Fraser Harrison. Soloists, Curzon, Elman, Carol Smith, Robert Rudie, Roberta Peters, Whittemore and Lowe, Jose Echaniz, and others. 15 concerts. Municipal Aud. (6000). Also 3 pops, 5 youth, 12 on tour, 13 International Radio Broadcasts and 2 special concerts. Mgr., Benjamin M. Turner, Municipal Aud.

**Tulsa:** Tulsa Philharmonic Orchestra (85). Conductor, H. Arthur Brown. Soloists, Risë Stevens, Robert Merrill, Malcuzynski, Gyorgy Sandor, Byron Janis, Constance Keene, Szymon Goldberg, Leonard Rose; concert version of La Boheme with Eva Likova, Helen George, David Lloyd, Michael Rhodes. 12 concerts. Convention Hall (2854). 8 youth concerts; winner of annual Oklahoma young artists auditions appears as soloist at one concert. Bus. Mgr., Mrs. Lucy May Smith, 515 South Main St.

## OREGON

**Hood River:** Hood River Symphony (Music Assn.) (45). Conductor, Boris Sirpo. Soloists, Susan Eby, George Bishop, Sylvia Kilman. 3 concerts. Hood River H.S. Aud. (1300). Four day Music Festival in Aug. Mgr., Jeanette Scott, Third and Oak.

**Portland:** Portland Chamber Orchestra (30). Conductor, Boris Sirpo. Soloists, Claire Hodgkins, Josephine Spaulding, Walter Richardson, June Nagel, Jean Handzlik, David Johnson, Frederic Rothchild. 3 concerts. Lincoln Aud. (900). Four out-of-town concerts. Mgr., Larry Greisel, Box 244.

**Portland:** Portland Symphony (70). Conductor, James Sample. Guest conductor, Arthur Fiedler. 17 soloists during season. 15 concerts. Civic Aud. (2500). 6 tours. Mgr., Maurice Meriwether, 329 Park Bldg.

**Portland:** Portland Junior Symphony Orchestra (80). Conductor, Jacques Gershkovitch. Soloists, Patricia Ann Taylor and others. 6 concerts, including 2 for children. Portland Civic Aud. (5000). Mgr., Barbara M. Walker, 618 Park Bldg.

## PENNSYLVANIA

**Allentown:** Allentown Symphony Orchestra (75). Conductor, Donald Voorhees. Soloists, Lipkin, Pinza, Thebom. 3 concerts. Lyric Theatre (1400). Mgr., William F. Hager, 941 Hamilton St.

**Altoona:** Altoona Civic Symphony. Inactive. Mgr., L. C. Moffitt, R. D. 2, Box 96.

**Erie:** Erie Philharmonic Orchestra (65). Conductor, Fritz Mahler. Soloists, Lelia Gousseau, New York State Teachers College Choir, Camilla Wicks, Paul Badura-Skoda, Philharmonic Chorus. 15 concerts. Strong Vincent Aud. (1427). 4 tour dates to nearby colleges and universities. Mgr., Roger G. Hall, 320 G. Daniel Baldwin Bldg.

**Harrisburg:** Harrisburg Symphony. Conductor, Edwin McArthur. Soloists, Nell Rankin, Alice DeCevee Mitchell, Louise Marsh Zimmerman, Ricardo Odnoposoff, Edna Phillips, Sidney Foster. 5 concerts. The Forum (1832). Mgr., Mrs. Henry B. Gilbert, 26 N. Third St.

**Meadville:** Meadville Orchestral Society (55). Conductor, Maurice M. Load. Soloists. 4 concerts. Meadville High School Aud. (1100).

**Philadelphia:** Philadelphia Orchestra (101). Conductor, Eugene Ormandy; guest conductors, Pierre Monteux, Paul Paray, Alexander Hilsberg. Soloists, Zimbalist, Francescatti, Gousseau, Harrell, Kapell, Rassche, Krachmalnick, Magnes, Milstein, Lorne Munroe, Edna Phillips, Steber, Zorina, Yeend, Long, Lipton, Lloyd, Smith. Temple Univ. Choir, Graf, Heckman, Rounseville, Franke, Thompson, Sandor, Serkin, Thebom. 141 concerts. Academy of Music (3005). Tours include New York, Washington, Baltimore series; Worcester and Ann Arbor Festivals; also visits to Eastern, Southern and Middle West cities. Mgr., Harl McDonald, 1910 Girard Trust Co. Bldg.

**Philadelphia:** New Chamber Orchestra (28). Conductor, Ifor Jones. Soloists, Curtis String Quartet and collaborating artists. 5 concerts. Town Hall, Philadelphia (2000). Mgr., Max Aronoff, 1738 Pine St.

**Philadelphia:** Women's Symphony Orchestra of Philadelphia, and New Germantown Youth Orchestra. Amateur orchestras under direction of J. W. F. Leman, 4915 Cedar Ave.

**Pittsburgh:** Pittsburgh Symphony Society (88). Conductor, William Steinberg. 80+ concerts. Syria Mosque (3729). Mgr., Wm. McKelvy Martin, 1305 Farmers Bank Bldg.

**Pittsburgh:** Bakaleinikoff Sinfonietta and First Operatic Sinfonietta (20). Conductor, Vladimir Bakaleinikoff. Soloists, Lillian Shalby, Elinor Warren, Keith Kaldenberg, Roy Urhausen. 60 concerts. Transcontinental tour. Mgr., Sidney Cohen, 4733 Centre Ave.

**Reading:** Reading Symphony (80). Conductor, Alexander Hilsberg. Soloists: Anshel Brusilow, Susan Starr, Leonard Rose. 4 concerts. Rajah Theatre (2000). Mgr., Dorothy B. Rowe, 635 Penn St.

**Scranton:** Scranton Philharmonic Orchestra (75). Conductor, Dr. Frieder Weissmann. 4 concerts. Masonic Temple (1800). Mgr., R. H. Shuleenberger, Connell Bldg.

**Wilkinsburg:** Wilkinsburg Civic Symphony (100). Conductor, Eugene Reichenfeld; assoc. conductor, John W. Coltman; guest conductors, James C. Hunter, Richard Camp, H. Fred Williams. 8 subscription, 2 children's, 2 summer "pops" concerts. Carnegie Hall (2500). Soloists, Kadak, Esposito, Hood, Brotherton, Brubach, Ramon, Reichenfeld and Police (duo-violinists), Hunter, Coltman, Tepper, McHugh, Wolf, Bidwell, Bright. Mgr., Lott C. Steffey, 725 Wood St.

**York:** York Symphony (75). Conductor, George Hurst. Soloists, Dorothy Eustis, Anshel Brusilow, Ignatius Genuoso, Lanny Ross. 4 concerts. Wm. Penn Sr. H. S. Aud. (1700). Mgr., Glenn M. Brillhart, 13 So. Beaver St.

## RHODE ISLAND

**Providence:** Rhode Island Philharmonic Orchestra (50). Conductor, Francis Madeira. Soloists, Sanroma, Piazza, Glenn, Brown-Pembroke Chorus and U. of Conn. Mixed Chorus. 4 concerts. Veterans Memorial Aud. (2200). 2 pops, 1 special, 9 high school concerts in state, 4 children's concerts. Mgr., Ralph W. Burgard, 49 Westminster St.

## SOUTH CAROLINA

**Greenville:** Bob Jones University Orchestra (50). Conductor, Dr. Karl E. Keefer. Soloists, Willa Stewart, Eugene Conley, Martial Singher. 5 concerts. Rodeheaver Aud. (3000). Mgr., R. K. Johnson, Bob Jones University.

**Spartanburg:** Spartanburg Symphony Orchestra (40). Conductor, Henry Janiec. Soloists. 6 or more concerts. Twitchell Aud. (1850). Mgr., W. Hughson Green, 500 Perrineau St.

## TENNESSEE

**Chattanooga:** Chattanooga Symphony Orchestra (75). Conductor, Joseph Hawthorne. Soloists, Goodman, Merrill, Arrau, Renardy, Tourel, Hawthorne, Harry Shub. 4 subscription concerts, 1 special, 3 children's. Memorial Aud. (4691). Tour within 150 miles of Chattanooga; Young Artists Competition. Mgr., William C. Herring, 1028 James Bldg.

**Knoxville:** Knoxville Symphony Orchestra (85). Conductor, David Van Vactor. Soloists, Claudio Arrau, Eleanor Steber, Connie Starr, Alma Brothers, David Van Vactor. 5 concerts. Univ. of Tenn Aud. (2500). Mgr., Gordon Sams, Farragut Hotel.

**Memphis:** Memphis Symphony Orchestra. Inactive since 1947. Mrs. George Clarke Houston, 769 University Blvd.

**Nashville:** Nashville Symphony Orchestra (65). Conductor, Guy Taylor. Soloists, Templeton, Thebom, Spivakovsky. 20 concerts. War Memorial Aud. (2269). Children's concerts, also free Symphonette concerts. Mgr., Earl Hinton, Hermitage Hotel.

**Oak Ridge:** Oak Ridge Symphony Orchestra (70). Conductor, Waldo Cohn. 3 concerts. Oak Ridge High School (1400). Mgr., Herbert Pomerance, 103 Ulena Lane.

## TEXAS

**Austin:** Austin Symphony Orchestra (65). Conductor, Ezra Rachlin. Soloists, Jorge Bolet, Ezra Rachlin, Frances Yeend, Robert Merrill, Isaac Stern. 14 concerts. City Coliseum (3400). Mgr., Anita Marie Schmidt, P. O. Box 1160.

**Corpus Christi:** Corpus Christi Symphony (73). Conductor, Frederick Vajda. 6 concerts. Soloists, Melton, Arrau, Szigeti, Levant. 6 concerts. Delmar College Aud. (1801). Mgr., Thomas G. Davis, P. O. Box 495.

*(Continued on following page)*


*Recent Additions*
*to the*
**G. SCHIRMER**
**CATALOG OF ORCHESTRA MUSIC**

**SAMUEL BARBER**

**First Essay for Orchestra, Op. 12**
SET A: $10.00 SET B: $15.00 SET C: $20.00
Score $2.00 Extra Parts 75 Cents

**Knoxville: Summer of 1915** For Voice and Orchestra
With Full Score—SET A: $8.00; SET B: $16.00
Score $3.50—Extra Parts 75 Cents—Score for Voice and Piano $2.00

**FREDERICK DELIUS**

**Over the Hills and Far Away.** Edited by Sir Thomas Beecham
With Score—SET A: $9.00; SET B: $12.50; SET C: $14.75
Without Score—SET A: $7.00; SET B: $10.50; SET C: $12.75
Score $3.00 Extra Parts 60 Cents

**CHRISTOPH W. VON GLUCK**

**Overture to the Ballet Don Juan.** Adapted by E. Kahn
With Score—SET A: $4.50; SET B: $6.75; SET C: $9.00
Score $2.00 Extra Parts 30 Cents Piano Part 40 Cents

**CHARLES T. GRIFFES**

**Poem for Flute and Orchestra**
Without Score—SET A: $5.00; SET B: $13.00
Score $2.00 Extra Parts 75 Cents
Score for Flute and Piano $1.50

**VIRGIL THOMSON**

**Acadian Songs and Dances** (Second Suite from "Louisiana Story")
With Score—SET A: $12.50; SET B: $18.00; SET C: $22.00
Without Score—SET A: $8.50; SET B: $14.50; SET C: $18.75
Score $5.00 Extra Parts 85 Cents

SET A consists of all wind and percussion parts, and 2 First Violins, 2 Second Violins, 1 Viola, 1 Cello and 1 Bass part.

SET B consists of all wind and percussion parts, and 6 First Violins, 6 Second Violins, 3 each Viola, Cello and Bass parts.

SET C consists of all wind and percussion parts, and 8 First Violins, 8 Second Violins, 5 each Viola, Cello and Bass parts.

**G. SCHIRMER**

NEW YORK: 3 East 43rd St. MU. 2-8100
BROOKLYN: 275 Livingston St. MA. 4-5170

(Continued from preceding page)

**Dallas:** Dallas Symphony Orchestra (82). Conductor, Walter Hendl; guest conductor, Dimitri Mitropoulos. Soloists, Szigeti, Kapell, Ysaye, Rubinstein, Peters, Solomon, Rabin, Merrill, Brailowsky. 47 concerts. McFarlin Memorial Aud. (2606). Two 3-week tours, Jan & March. Mgr., Morgan Knott, 2216 South Lamar St.

**Houston:** Houston Symphony Orchestra (85). Conductor, Efrem Kurtz; guest conductors, Hilsberg, Stokowski. Soloists, Francescatti, Stern, Varnay, Tourel, Henriot, Novaes, Brailowsky, Malcuzynski, Solomon, Curzon, Brusilow, Dorfman. Houston Chorale. 90 concerts. City Aud. (3250). 26 broadcasts, 8 pops, 5 University concerts, 10 students' events, 25 on tour. Mgr., Tom M. Johnson, City Auditorium.

**Lubbock:** Lubbock Symphony Orchestra (70). Conductor, William A. Harrod. Soloists, 10 concerts. High School Aud. (1496). Mgr., Mrs. Crystelle S. Sanders, 2214—25th St.

**San Antonio:** San Antonio Symphony (80). Conductor, Victor Alessandro; guest conductor, Arthur Fiedler. Soloists, Malcuzynski, Levant, Abram, Karl Leifheit, Heifetz, Reyes, Stern, Garbousova, Stevens. Robert Shaw Choral, Lloyd, The Carolers, Ernster, Varnay, Svanholm, University of Texas Choir. 50 concerts. Municipal Aud. (6000), 5 concerts at Lakeland Air Force Base, visits to Texas cities and towns (Houston, Galveston, Beaumont, Austin, Edinburg), 5 children's concerts and Grand Opera Festival in Feb. Mgr., Arthur W. Perkins, 916 Maverick Bldg.

**Wichita Falls:** Wichita Falls Symphony (80). Conductor, Dr. Erno Daniel. 12 concerts. Memorial Auditorium (3200). Mgr., Henry Peltier, Jr., Box 190, Midwestern University.

## UTAH

**Salt Lake City:** Utah Symphony (80). Conductor, Maurice Abravanel. Soloists, Rubinstein, Spivakovsky, Horowitz, Nell Tangeman, Grant Johannesen. 45 concerts. Salt Lake Tabernacle (5000). Extensive tours of Utah, also Idaho. Mgr., David S. Romney, 55 West First, South.

## VIRGINIA

**Richmond:** Virginia Orchestra (24) and Virginia Symphony (60). Conductor, William Haaker. Soloists, Luigi Silva, Esther Glazer. 75 concerts; also spring tour; and Summer concerts, Blue Ridge Music Festival, Washington, Va. Mosque Aud., Richmond; Municipal auditoriums throughout state. Tours of Virginia, West Va., Maryland, Kentucky and Tenn. Mgr., P. L. Parrish, 304 W. Franklin St.

## WASHINGTON

**Seattle:** Seattle Symphony Orchestra (75). Guest conductors, Fiedler, Abravanel, Chapple, Wallenstein, Stokowski, Hilsberg. Soloists, Jakob Gimpel, Menuhin, Johannesen, Kenaley Rosen, Frank Beeshold, Bonnie Jean Douglas. 8 concerts, also 7 out of town and 8 children's programs. Mgr., Mrs. Hugh E. McCreery, 1404½ Sixth Ave.

**Seattle:** Youth Symphony Orchestra of the Pacific Northwest (65). Conductor, Francis Aranyi. Soloists, advanced student members from the various sections. 8 concerts. Civic Aud. (5000). Meany Hall, U. of W. (2000), Eagles Aud. (1800), various high school auditoriums (1500). Address: 3122 Franklin Ave., Seattle 2.

**Spokane:** Spokane Philharmonic Orchestra (65). Conductor, Harold Paul Whelan. Soloists, Merriman, Johannesen, Wicks. 6 concerts. Post Theatre (1400). Pres., Paul True, P. O. Box 1504.

## WEST VIRGINIA

**Charleston:** Charleston Symphony Orchestra (75). Conductor, Antonio Modarelli. Soloists, Hermann Prey, Natalie Ryshna, Paul Nellen, Jane Snyder. 6 concerts. Morris-Harvey College Aud. (1150). Three outside engagements. Mgr., Joseph S. Felix, Jr., P. O. Box 2292.

**Huntington:** Huntington Symphony Orchestra (70). Conductor, Howard Shanet. Soloists, Steber, Lanegger (concertmaster), Segovia, Brailowsky, Piazza, various local young artists. 6 concerts and one opera. Keith-Albee Theatre (2712). Mgr., Leonard H. Samworth, Box 1503.

**Wheeling:** Wheeling Symphony (85). Conductor, Henry Mazer. Soloists, Benny Goodman, Rudolf Serkin, Zino Francescatti. 16 concerts. Virginia Theatre (1300). Address: 2227 Chapline St.

## WISCONSIN

**Kenosha:** Kenosha Symphony Orchestra (70). Conductor, Harold Newton. Soloists, Maria Kurenko, Barbara Steinbach, Perry Crafton, William York. 3 concerts. High School Aud. (1500). Mgr., Mrs. Ragnhild Holmquist Congdon, 6350 Seventh Ave.

**Racine:** Racine Symphony Orchestra (60). Conductor, Frederick Schulte. Soloists, Igor Gorin, John Sebastian, Eugene List. 2 concerts. Memorial Hall (1000). Address: 1118 Park Ave.

**Madison:** Madison Civic Music Association (87). Conductor, Walter Heermann. Soloists, Madeline Foley, Norma Heyde, Vera Weikel-Adams, Earl Bickel, Trudy Lane. 75 concerts. Auditorium (1250).

## CANADA

**Montreal:** Les Concerts Symphoniques (70). Conductor, Désiré Defauw; guest conductors, Klemperer, Krips, DeSabata, Rodzinski. Soloists, Guida, Francescatti, Kapell, Firkusny. 12 pairs of concerts. Plateau Hall (1307). Mgr., Pierre Beique, 1476 Sherbrooke St. W.

**Montreal:** Montreal Women's Symphony Orchestra (86). Conductor, Ethel Stark. 4 concerts. Plateau Hall (1307). Mgr., Doretta Stark, 4865 Queen Mary Road.

**Toronto:** Toronto Symphony Orchestra (85). Conductor, Sir Ernest MacMillan; assist. conductor, Paul Scherman; guest conductors, André Kostelanetz, Otto Klemperer, Sir Bernard Heinze. Soloists, Menuhin, Malcuzynski, Nelsova, Tourel, Istomin, Stern, Ballon, Serkin, Lois Marshall, Leo Barkin, Thibault, Warner, Thomas L. Thomas, Maynor, Warfield, Warenskjold, Hyman Goodman, Hazel Scott, Peerce, Beauna Somerville, Conner, Pease. 75 concerts. Massey Hall (2765). Mgr., J. W. Elton, Massey Hall, 178 Victoria St.

**Toronto:** Toronto Philharmonic Orchestra (90). Guest conductors. Soloists. 17 weekly Promenade Symphony concerts in summer. Varsity Arena (7000). Mgr., Ernest Johnson, 279 Yonge St.

**Vancouver:** Vancouver Symphony Society (70). Conductor, Irwin Hoffman; guest conductors, Stravinsky and Maurice Abravanel. Soloists, Maxim Schapiro, Jean de Rimanoczy, Menahem Pressler, Yehudi Menuhin, Grant Johannesen, Jan Cherniavsky, Rudolf Firkusny. 22 concerts. Orpheum Theatre (2780). 12 subscription concerts, 4 pairs children's programs, 2 out-of-town concerts. Mgr., C. E. Barraclough, 630 Seymour St., Vancouver 2, B. C.

**Winnipeg:** Winnipeg Symphony Orchestra (80). Conductor, Walter Kaufmann. Soloists, Lois Marshall, Peggie Sampson, Stanley Wood, Rosalyn Tureck, Richard Seaborn, Robert Creech. 10 concerts. Winnipeg Civic Aud. (4000). Mgr., M. Lennett, 270 Edmonton St.

## ARGENTINA

**Buenos Aires:** State National Orchestra, Roberto Kinsky permanent assistant conductor, and guest conductors.


THE BALALAIKA SYMPHONIC ORCHESTRA

8TH NEW YORK APPEARANCE

AT CARNEGIE HALL, SAT. EVE. DEC. 6TH. 8:30 P.M.

Now Booking:

JULIUS CHAJES

in his new Concerto for Piano and Orchestra

Personal Representative:
Vivian G. Robison 1746 W. Boston Blvd. Detroit 6, Mich

WICHITA FALLS SYMPHONY ORCHESTRA

ERNO DANIEL

*Musical Director - Conductor*

*1952 - 53 Season*

One of the United States' Most Outstanding Community Symphonies

Serving North Texas and Southern Oklahoma
by Presentation of Subscription Concerts,
"Pops" Concerts, Youth Concerts, Tour Concerts and Light Opera

•

Brochure and Programs Furnished on Request

*For complete information address:*
Henry Peltier, Jr., Manager
Wichita Falls Symphony Orchestra
Midwestern University Wichita Falls, Texas

**Buenos Aires:** Teatro Colon's Orchestra, under the general management of the theater's director. Guest conductors.

**Buenos Aires:** Orquesta Sinfónica de la Ciudad de Buenos Aires. Washington Castro assistant conductor and guest conductors. Under management of the director of the Teatro Municipal General San Martin, Avenida Corrientes 1530, Buenos Aires.

**Buenos Aires:** Orquesta de Radio del Estado. Bruno Bandini conductor.

**Buenos Aires:** Orquesta de Radio El Mundo, guest conductors.

**Buenos Aires:** Orquesta Sonfónica de la Asociación Wagneriana, Santa Fe 1145, Buenos Aires.

**Buenos Aires:** Orquesta Sinfónica de la Asociación Sinfónica Feminina. Celia Torrá conductor.

**Buenos Aires:** Asociacion del Profesorado Orquestal, Sarmiento 1676, Buenos Aires.

**Buenos Aires:** Orquesta de la Asociación Amigos de la Música. Ljerko Spiller conductor.

**La Plata:** Orquesta del Teatro Argentino.

**Cordoba:** Orquesta Sinfónica. Lionello Forzanti, conductor.

**Mendoza:** Orquesta Sinfónica de la Universidad Nacional de Cuyo. Jean Constantinescu conductor.

**Rosario:** Orquesta Asociación Sinfónica. José F. Ferrini conductor.

**Rosario:** Orquesta de la Sociedad Filarmónica.

**Tucumán:** Orquesta Sinfónica de la Universidad de Tucumán, Balcarce 319, Tucumán. Conductor, Carlos Felix Cillario.

**Santa Catarina:** Orquestra de Sociedade Cultura Musical (35). Emanuel Paulo Peluso, conductor. Teatro Alvares de Carvalho (600). Mgr., Arnoldo Suares Cuneo, Rua Arcipestre Paiva 15, Florianopolis, Santa-Catarina.

**Paraná:** Orquestra Sinfônica Brasilio Itibere. George Kaszas, Ludovico Seyer, Bento Mossurunga, conductors. Concordia Club (1200). Mgr., Fernando Correia Azevedo, Rua Brigadeiro Franco 2494, Cutiriba, Peraná.

## BRAZIL

**Rio de Janeiro:** Orquestra Sinfônica Municipal (82). Henrique Spedini, conductor. Teatro Municipal (2205). Mgr., Celso Kelly, Departmento de Difusao Cultural, Rua Manuel de Carvalho, Rio de Janeiro.

**Rio de Janeiro:** Orquestra Sinfônica Brasileira (90). Eleazar de Carvalho, conductor. Teatro Municipal (2205). Mgr., Dr. Euvaldo Lodi. Avenida Rio Branco 137 s/805, Rio de Janeiro.

**Rio de Janeiro:** Orquestra Universitaria (60). Salao Leopoldo Miquez (1120). Raphael Baptista, conductor and mgr. Rua Santa Luzia 205, Rio de Janeiro.

**Sao Paulo:** Orquestra Sinfônica Municipal (93). Camargo Guarnieri, conductor. Teatro Municipal de S. Paulo (1664). Mgr., Departamento Municipal de Cultura, Teatro Municipal, Sao Paulo.

**Sao Paulo:** Orquestra Brasileira de Camara (32). Leon Kaniefsky, conductor. Teatro Municipal de S. Paulo (1664). Mgr., Leon Kaniefsky, Ave. Consolacao 1765, S. Paulo.

**Minas-Gerais:** Orquestra Sinfônica de Belo-Horizonte (45). Jean Mac-Nab, conductor. Teatro Francisco Nunes. Mgr., Carlos Vaz de Carvalho, Sociedade Concertos Sinfonicos de Belo-Horizonte, Minas-Gerais.

**Minas-Gerais:** Orchestra Estadual. Arthus Bosmans, conductor. Mgr., Waikiria Bosmans, 175 Rua Minas Navas, Belo-Horizonte.

**Para:** Orquestra Sinfônica Paraense (40). Ten. Manoel Belarmino da Costa, conductor and manager. Ac. Assis Vasconcelos 173. Teatro da Paz (1000). Belém, Pará.

**Perambuco:** Orquestra Sinfônica de Pernambuco (60). Vicente Fittipaldi, conductor. Teatro Santa Isabel (800). Mgr., Jones Johnson, Teatro Santa Isabel, Recife, Pernambuco.

**Baia:** Orquestra Sinfônica de Baia (55). Luiz Gonzaga Mariz, S.J. conductor. Gabinete Portugues de Leitura (700). Mgr., Dr. Clovis Spinola, Palacio de Se, Salvador, Baia.

**Rio Grande do Sul:** Orquestra Sinfônica de Porto - Alegre (50). P. Komlos, conductor and manager. Teatro S. Pedro (900). Porto-Alegre.

**Rio Grande do Sul:** Orquestra Filarmonica de Porto - Alegre (45). Julio Grau, conductor and manager. Teatro S. Pedro (900). Porto-Alegre.

**Rio Grande do Sul:** Orquestra Sinfônica de Pelotas (50). Romeu Tagni, conductor. Teatro Guarani (2500). Mgr., Paulo Dimas, Pelotas.

## CHILE

**Santiago:** Orquesta del Instituto de Extension Musical de la Universidad de Chile. Permanent conductor, Victor Tevah. Guest conductors, Sergiu Celibidache and others.

**Santiago:** Orquesta de Camara del Instituto de Extension Musical.

**Santiago:** Orquesta del Conservatorio. Conductor, Hector Carvajal and others.

**Vina del Mar:** Orquesta de la Sociedad Pro Arte.

**Concepcion:** Orquesta del Conservatorio.

## CUBA

**Havana:** Sociedad de la Orquesta Filarmonica de la Habana. Consejo Superior. Presidente, Dr. Salvador Bonilla Sosa. Address: Manrique 208, bajos, Havana.

**Havana:** Orquesta de Camara de la Habana. Conductor, Jose Ardevol. Address: Calle 10, No. 564, Vedado, Havana.

**Santiago:** Orquesta Filarmonica de Santiago de Cuba. Conductor, Antonio Serret. Address: Sanchez Hechevarria 454, Santiago de Cuba, Oriente.

## MÉXICO

Orquesta Sinfonica Nacional. Conductor, Pablo Moncayo. Address: Instituto Nacional de Bellas Artes, Mexico, D.F.

Philharmonic Orchestra of the City of Mexico. Sponsored by Asociacion Musical Daniel. Director, Sergiu Celibidache. Guest conductors from Mexico and other countries.

Orquesta Sinfonica de la Universidad. Co-conductors, José F. Vasquez and José Rocabruna. Address: Justo Sierra, 16, Mexico, D.F.

Orquesta Sinfonica de Xalapa. Conductor, José Yves Limantour. Xalapa, Veracruz.

Orquesta Sinfonica de Guadalajara. Conductor, Abel Eisenberg.

## Murray Korda in Armed Forces

Murray Korda, violinist, known for his album of Gypsy music recorded by Orfeo and titled The Singing Bird, has enlisted in the U.S. Armed forces.

**ALEXANDER KUTIN, founder and conductor of the Balalaika Symphonic Orchestra, which will be heard in a concert at Carnegie Hall on the evening of Dec. 6, assisted by the Russian Cappella Male Chorus, Nicholas Borodulia, conductor. Mr. Kutin's ensemble features the balalaika and the domra, but also includes modern woodwind, brass and percussion, enabling it to perform not only folk music but works of composers such as Tchaikovsky, Enesco, Karasate, Mussorgsky, Gliere and Ambroise Thomas.**

## Franco in Southern Concerts

Johan Franco, composer and pianist, gave a recital of his own music for the graduate students of Peabody Teachers College, Nashville, Tenn., at the request of Dr. Irving W. Wolfe, head of the music department. He also was heard in a program of his works at St. Mary's School and Junior College, Raleigh, N. C.


***Full Scores of Outstanding Orchestral Compositions —***

THE ALAMO ..... Don Gillis
CAROUSEL WALTZ ..... Richard Rodgers
FAMILY ALBUM ..... Morton Gould
FROM MY WINDOW ..... Elie Siegmeister
THE GARDEN OF FAND ..... Arnold Bax
THE HAPPY FOREST ..... Arnold Bax
IN THE FAERY HILLS ..... Arnold Bax
A LAURENTIAN OVERTURE ..... Alan Shulman
LES FOURBERIES DE SCAPIN ..... Otmar Nussio
MEDITERRANEAN ..... Arnold Bax
OVERTURE TO A PICARESQUE COMEDY ..... Arnold Bax
PERIOD SUITE ..... Abram Chasins
PHILHARMONIC WALTZES ..... Morton Gould
ROMANTIC OVERTURE ..... Arnold Bax
ROYAL FIREWORKS SUITE ..... Handel-Harty
SERENADE OF CAROLS ..... Morton Gould
THE SMOKY MOUNTAINS ..... Richard Addinsell
SUITE OF OLD AMERICAN DANCES ..... Robert Russell Bennett
SUMMER MUSIC ..... Arnold Bax
SYMPHONIC STORY OF JEROME KERN ..... Robert Russell Bennett
SYMPHONIC PICTURE OF PORGY AND BESS ..... Gershwin-Bennett
SYMPHONY NO. 1 ..... Arnold Bax
SYMPHONY NO. 2 ..... Arnold Bax
SYMPHONY NO. 3 ..... Arnold Bax
SYMPHONY NO. 4 ..... Arnold Bax
SYMPHONY NO. 5 ..... Arnold Bax
SYMPHONY NO. 6 ..... Arnold Bax
SYMPHONY NO. 4 ..... Bernard Wagenaar
THE TALE THE PINE TREE KNEW ..... Arnold Bax
THE TEMPEST (Overture) ..... David Diamond
TRUMPET VOLUNTARY ..... Purcell-Wood
WALTZES FOR ORCHESTRA ..... Alan Shulman
WATER MUSIC SUITE ..... Handel-Harty

*For information concerning rentals or purchases write to*

**THE CHAPPELL GROUP**

**Chappell & Co., Inc.** — **T. B. Harms Co.** — **Gershwin Publ. Corp.**
**Williamson Music, Inc.** — **G & C Music Corp.**
**RKO BLDG.** — **ROCKEFELLER CENTER** — **NEW YORK 20, N. Y.**

## Stravinsky's Cantata Revealed at U.C.L.A.

**By C. Sharpless Hickman**

LOS ANGELES.—Igor Stravinsky conducted the premiere of his new Cantata at a Los Angeles Chamber Symphony Concert at UCLA on Nov. 11. The score, a secular cantata based on four anonymous English poems of the 15th and 16th centuries, and employing a small women's chorus, a solo soprano and tenor, and an accompanying five-piece ensemble of two flutes, two oboes and cello, is preoccupied by canonic complexities and the recreation of a late-mediaevalism. Its chief moments of more-than-archaic beauty are in the choral singing of A Lyke-Wake Dirge, which opens and closes the cantata and is briefly intoned between the solo sections, and in the short, exquisite duet, Westron Winde. The solo soprano sequence, The Maidens Came, is somewhat dull, as is the lengthy, involved canonic construction of the tenor solo, Tomorrow Will be My Dancing Day, which legendizes the life of Christ.

Marni Nixon, musically gifted Los Angeles soprano, whom Stravinsky chose because of the "mediaeval character" of her boy-soprano type voice, found the music lying too far below her best register to do her justice. Hughes Cuenod, who had appeared in the premiere of The Rake's Progress, was given an inauspicious opportunity for his west coast debut. Their voices did blend beautifully in Westron Winde, however, and the singing of the girls from the Roger Wagner Chorale was a triumph of discipline and tone over thin material.

To condemn Stravinsky for a preoccupation with old forms is in a sense unfair, for his successes in their imitation and recreation of the classic and pre-classic eras have shown young contemporary composers that form, simplicity, and an adroit achievement of color and rhythmic interest with a minimum of means is preferable to many over-orchestrated symphonic pasties of the Romantic and post-Romantic periods. But this example of scholastic approach—so far removed from the inherent strength of his light-boned Mass which the Chamber Symphony premiered in the west under Harold Byrns two seasons ago—was hard fare for the Chamber Symphony's subscribers, who had been so invigorated by the all-Stravinsky concert the composer led last year.

Also premiered was a Concertino for violin, cello and ten-piece wind ensemble—a re-working of the Concertino for String Quartet composed in 1920, which had been extensively re-barred, in addition to many harmonic and rhythmic changes. The effect was more piquant and "concertato" in style than the original, and was excellently played by violinist Eudice Shapiro and cellist Victor Gottlieb. Miss Shapiro also performed the Pastorale as an encore to honor its composer, who rounded out the program by conducting superb performances of his Danses Concertantes and Pulcinella suite, based on music by Pergolesi. As always, the Chamber Symphony played with technical brilliance and a real glow, and Stravinsky again proved himself a peer among composers as a conductor.

### Philharmonic Opens 34th Season

The opening of the 34th season of the Los Angeles Philharmonic Orchestra was preceded by a testimonial banquet honoring Alfred Wallenstein at the start of his tenth season as its music director and conductor. His first association with the orchestra had, however, begun in 1919-20 during its initial season, when as a member of the cello section he was its youngest player.

Again this season there are the customary dozen or more changes in the orchestra's personnel. The effect at the opening concert was of a superbly disciplined group despite occasionally shrill brasses. Schubert's "Tragic" Symphony had a lissome, but overly-swift reading which did not always reach great emotional depth. Debussy's La Mer, though magnificently played by the orchestra, might have had greater dynamic subtlety. The contemporary work was Gian-Carlo Menotti's theatrical Apocalypse Suite, engrossed in mirroring cherubimic pageantry.

### Recitals Include Resident Artists

Local recitalists have had their innings in concerts marked by a lot of meritoriously played music. Froma Ehrlich's tasteful piano recital introduced a highly percussive, dissonant Sonata by Paul Johnson, a Los Angeles composer heretofore unknown to us, whose less demonstrative moments in this work revealed a convincing talent. . . . Maryanne Bullock tackled a formidable piano program with less awareness of tone control than Miss Ehrlich, and offered a novelty, Alexander Tcherepnin's charming but rather insubstantial Expressions, op. 81. . . . The poetic pianism of Marilyn Dickie was best set forth in two Mozart sonatas, rather than in Debussy's Pour le Piano; MacDowell's Sea Pieces seemed rather fustian. . . . Best of all these piano recitals was that by Ralph Pierce, whose stylistic adaptability was notable. His contem-

## WHO'S WHO in CONCERT PROMOTION

**CRAIG HUTCHINSON**, manager of the Cincinnati Symphony Orchestra, entered his profession because personal interest in music, plus liking for business administration, led to a career combining the two. An introduction to Flora Walker, Eastern manager of Community Concerts, during a trip to Europe in the summer of 1938 as pianist in his college orchestra led to Mr. Hutchinson's association with Columbia Artists Management, Inc., from December, 1939, to July, 1951. From January, 1948, until July, 1951, he was assistant western manager of the Community Concert division of Columbia. Since July 15, 1951, he has been in his present post. His musical likes and dislikes include, for the first, piano concerts and concertos, symphony music, Puccini operas and popular music of the ballad variety. Registers negative reactions for hillbilly and Hawaiian music. Besides playing piano, his hobbies include golfing, swimming and reading.

**CHAMLEE**
VOCAL STUDIOS — Los Angeles 46, Cal.
8118 Hollywood Ave. ALSO U.S.C.

**FLORENCE AMBER**
Composer of Operetta "The Pilot of Tadoussac"
Mgt.: Mae Hoenig, 8844 W. Olympic Blvd.
Beverly Hills, Calif. CRestview 5-7773

**Frances WIENER — Lev SHORR**
Violin Piano
Sonatas

**ALTA TURK EVERETT**
Singer — Teacher — Lecturer-Author
Author of "Believe that Ye Have It"
170 N. Highland Ave., Los Angeles 36, Calif. YOrk 2392

LILIAN BACKSTRAND **WILSON**
Voice
UNIVERSITY OF SOUTHERN CALIFORNIA

**ANNELIESE LANDAU, Ph.D.**
Musicologist-Lecturer-Writer
Season 1952-53
Per. Rep.: Lili Cary, 25 W. 68th St., New York 23, N. Y.

**MME. BELLE FORBES CUTTER**
Voice
7526 Fountain Ave., Hollywood 46, Cal.
Tel.: GLadstone 8375

**ARDELLA SCHAUB**
Creative Approach to Piano Study
SPECIAL ATTENTION TO ENSEMBLE PLAYING
6227 W. 5th St., Los Angeles 48, Calif. WAlnut 4823

**EVELYN TANNER**
DRAMATIC SOPRANO
Opera • Concert • Television • Radio
1249 W. 66th St., Los Angeles 44, Cal. PL. 3-1430

**TILLY de GARMO**
**FRITZ ZWEIG**
Complete Training in Concert, Opera, Oratorio
8743 Holloway Dr., Hollywood 46, Cal.—CRestview 6-2920

**BEVERLY HILLS ACADEMY OF MUSIC**
DR. OLGA MELCHIONE
Voice — Musical Instruments — Dancing
145 S. Doheny Dr., Beverly Hills, Cal. CR 6-4285

**Raymond McFEETERS**
PIANIST—ACCOMPANIST—VOCAL COACH
7169 Sunset Blvd., Hollywood 46, Cal.
Tel. GRanite 0205

**LUCIA LIVERETTE**
DIRECTOR OF LIVERETTE OPERA ACADEMY
Renowned Exponent of Italian Bel Canto
1833 W. Pico Blvd., Los Angeles 6, Cal. DUnkirk 2-6819

**PURVES-SMITH**
PIANIST - TEACHER
570 So. Van Ness Ave., Los Angeles 5, Cal. DUnkirk 4-3292

**RALPH THOMAS**
well known singing teacher of Hollywood
6405 Hollywood Blvd. HO 9-7588

**GIOVANNI POMPEO**
Conductor - Composer
DIRECTOR OF POMPEO SCHOOL OF MUSIC
4620½ Hollywood Blvd., Hollywood 27, Cal. NOrmandy 1-5711

**ALICE MOCK**
SOPRANO
Concert—Radio—Soloist with Symphony Orchestras
1556 N. Laurel Avenue, Hollywood 46, Calif.

porary pieces included Lee Pattison's richly-colored Two Florentine Sketches and the American-born Raphael Valerio's Reflessione dal Serio, an engaging work in 12-tone style whose musical quality was beautifully brought out by Pierce. . . . Cellists Kolia Levienne and Lajos Shuk were also heard in recitals. The former, returning to the platform after a lengthy illness, proved rewarding in his musicianship but not always so in the matter of dynamics and technique. It was nice to hear his fine playing of a Sonata by the English classicist Henry Eccles. Shuk demonstrated a "big" cello style and tone, and was blessed by Theodore Saidenberg's equally artful collaboration at the piano. Works by Bloch, Bantock, Jean Huré and Franz Vecsey gave a flip to music by Bach and Brahms. . . . Another musicianly program was that offered by Elizabeth and Harlow Mills, whose violin and piano recital featured Stravinsky's Suite Italienne (a version of the Pulcinella music) and Enesco's Third Sonata, the rhapsodic quality of which became too richly-sweet after a time. Mr. and Mrs. Mills play together with a unison of approach and a forthrightness rare in regular recitals, though there are moments when more delicacy and expressiveness might not be amiss, especially in Mozart.

Other recent events have included two stimulating evenings of miming by Angna Enters; the superb recital given by Nicola Rossi-Lemeni at Occidental College; a graduate student recital by soprano Joy Kim at U.S.C., in which she again revealed a beautifully-expressive musical feeling; another U.S.C. recital of music for the double-bass by the young Negro artist Henry Lewis, who is one of the finest assets of our Philharmonic Orchestra; and a notable piano program at Pepperdine College by that gifted musician, Jakob Gimpel, who seems to handle the most extreme moods and styles with awareness of their composer's intention.

## PACIFIC COAST JOTTINGS

Mary Bran's series in the current season opened with performances by Jose Greco and his Spanish ballet ensemble, and continues with Richard Dyer-Bennet, Jan. 17; Harald Kreutzberg, Feb. 14; Andres Segovia, March 10; Jose Limon and his dance company (Los Angeles debut), March 13, 14; and Dorothy Simpson Smith, young pianist, and other events to be announced. . . . Soloists on the Standard Hour-TV of Nov. 26 were Dorothy Warenskjold, Fredell Lack, Raymond Manton, and the San Francisco Ballet soloists Suzanne Devincenzi and Aaron Girard; the week before (Nov. 19), those presented were Vivian Della Chiesa, Paulena Carter, the Standard Male Quartet, the San Francisco Ballet and the Standard Symphony; Carmen Dragon conducted both programs. . . . Dorothy Bucksten presented a recital by pianists from her studio on Nov. 15 at Birkel Richardson Recital Hall. . . . The Los Angeles radio broadcast for November of the Music Teachers Association of California Los Angeles branch presented Virginia Blakeman, artist-pupil of Pietro Cimini, in excerpts from the Magic Flute, Cavalleria Rusticana and songs of Brahms and Rummel. . . .

Vox Records has issued new discs of compositions by Miklos Rozsa, both works conducted by the composer. They are, Theme, Variations and Finale, op. 13, played by the Royal Philharmonic Orchestra; and Concerto for String Orchestra, played by the London String Orchestra. . . . Eugene Zador's Hungarian Variations were performed by the Vienna Symphony on Nov. 18, and on the same date Saul Caston conducted the Denver Symphony in Mr. Zador's Two Orchestral Pieces. The same composer's Christopher Columbus oratorio will be performed this month in Vienna and in January in Bloomington, Ind., by the Indiana University Orchestra and Chorus, Dr. W. Bain conducting. . . . Andrée Brun was heard in recital on Nov. 28 under the auspices of Kama Conservatory. The pianist, born in Paris, studied with Marguerite Long, noted French pianist, then entered the Conservatoire, where she was a pupil of Marcel Ciampi and Gaston Poulet. Miss Brun has been heard in concert in France, Belgium, Switzerland and Holland.

### Bostwick at Coker College

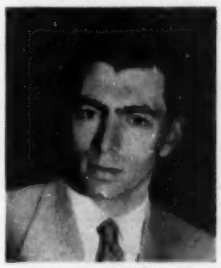
Robert Bostwick, baritone, recently returned to this country after living in Paris for six years, to become head of the voice department and director of the newly created Opera Workshop at Coker College, Hartsville, S. C. He is also Minister of Music at the First Baptist Church there. He is giving a recital on Dec. 1 in which he will introduce to Hartsville the songs, Can One Forget by Mana-Zucca, The Green Dog by Kingsley, and Weather Forecast by Daniel Wolf. Mr. Bostwick is a graduate of the University of Miami and in France was associated with the foreign service of the U. S. Embassy and the musical staff of the French National Radio.

### Terry Murray in Recital

Terry Murray, pianist, appeared in a recital at Carnegie Recital Hall on the evening of Nov. 18. The young artist, whose training was interrupted by five years of service in the United States armed forces, was heard in works of Beethoven, Schumann, Chopin, Ravel, Liszt and Samuel Barber's Four Excursions.

### Ft. Collins Orchestra Has Second American Premiere

FT. COLLINS, COLO.—The Fort Collins Civic Symphony Orchestra, Will Schwartz, conductor, scheduled another U. S. premiere at its first concert of the 1952-3 season on Nov. 2. Daniel Elsen, young American basso, introduced a newly discovered work by Antonio Vivaldi, a solo cantata, Piango, for voice with orchestral accompaniment. The score was discovered by Virgilio Mortari, of the Santa Cecilia Conservatory in Rome. It was presented by Mr. Elsen, with success in more than 60 concert appearances throughout Europe, while he was there under a Fulbright grant.



WILL SCHWARTZ

The Fort Collins Symphony, in its fourth season, is continuing the policy of presenting both national and distinguished regional soloists in its concert series. Others to appear this season include Grant Johannesen, pianist, Walter Eisenberg, Denver Symphony concertmaster, and Storm Bull, pianist, who heads the piano department at the University of Colorado. The orchestra is giving youth and pop concerts in addition to its subscription series.

### Stewart Leads Vivaldi Cycle

BALTIMORE.—The third Candlelight Concert conducted by Reginald Stewart at Peabody Conservatory concert hall included Vivaldi's four concerti grossi, The Four Seasons. William Kroll, violinist, was soloist with the Little Orchestra, in this concert, which was well attended.


ROGER WAGNER CHORALE
Concert — Radio — Television — Capitol Recording Artists
5746 Sunset Blvd., Hollywood 28, Calif. HU. 3-7767

JULIAN KÁROLYI
CONCERT PIANIST
1119 N. Clark Street Season 1952-53 Hollywood 46, Cal. CRestview 5-6240

BAIN DAYMAN
TEACHER OF THE ART OF BEL CANTO
Tone Production — Voice Building — VOCAL MASTER CLASSES
For information write: 3392 Barham Blvd., Hollywood 28, Cal. GLadstone 8942
Established in Hollywood since 1925

WILLIAM VENNARD
Chairman, Voice Department N.A.T.S.
SCHOOL OF MUSIC
UNIVERSITY OF SOUTHERN CALIFORNIA

NATHAN STEWART
VOICE TEACHER OF GEORGE LONDON OF THE METROPOLITAN OPERA ASSOCIATION
548 N. Larchmont Blvd., Los Angeles 4, Calif. GRanite 5298

PHALEN TASSIE
SINGER AND SINGERS' TEACHER
2838 Greenwich St., San Francisco, Calif. Tel. WAlnut 1-3166

MAESTRO LEON CEPPARO
Teacher of Singing
3216 Club Drive Los Angeles 34, Calif. VErmont 8-8065

*Founded 1880*
*Published by Music Periodicals Corporation*
119 West 57th Street, New York 19, N. Y.
Tel. Circle 7-4560 Cable Address, MUSICURIER

GRACE NYLEN, *President-General Manager.*
MARCELLA SCHNORRER, *Vice-President, Treas.*

*Managing Editor,* RUSSELL M. KERR
*Associate Editors,* MARY CRAIG, RENÉ DEVRIES, ROSALYN KRAKOVER, MARY STOLTZFUS.
*Contributing Editors,* HAROLD C. SCHONBERG, BERNICE FROST and HENRY HARRIS.
*Educational Consultant; Choir Music,* LEON CARSON
*Radio-TV, Foreign Editor,* DR. HENRY W. LEVINGER

*Change of Address*:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

musical COURIER

DECEMBER 1, 1952

MUSICAL COURIER REPRESENTATIVES, U. S. A. and LATIN AMERICA: CHICAGO: René Devries, Dosha Dowdy, 220 S. Michigan Ave. (HArrison 7-6110 and 5804). BOSTON: Jules Wolffers, 1572 Beacon St., Waban, Mass. LOS ANGELES: C. Sharpless Hickman, 701 Ocean Ave., Santa Monica (Exbrook 4-4511), editorial representative; Dorothy Bersin, promotion, 1746 North Cherokee Ave. (Hollywood 9-1077). SAN FRANCISCO: Charlotte Hiller, 155 Seal Rock Drive. PHILADELPHIA: Samuel L. Singer, 1431 Greywall Lane. WASHINGTON: James G. Deane, 1615 Kenyon St., N.W. PORTLAND, ORE.: Erna Hoefs, 4126 S.E. Hawthorne Blvd. (Empire 7520). RIO DE JANEIRO: Ceicao de Barros Barreto, Avenida Atlantica 4146, Copacabana—Business Repr., Oscar Arany, Caixa Postal 5426. BUENOS AIRES: Jorge M. White, Paraguay 1207. MEXICO CITY: Charles Prescott Poore, Edificio Condesa 14/3 (11). HAVANA: Huberto de Blanck, Avenida Bolivar 213.

EUROPE AND FAR EAST: ENGLAND: Arthur Nowcutt, 18 Abbey Court, Abbey Rd., London N.W. 8. AUSTRIA: Dr. Erwin Mittag, Franziskanerplatz 1, Vienna I. BELGIUM: Francis de Bourguignon, 103 Rue General Leman, Brussels. FRANCE: Suzanne Demarquez, Rue de Madrid 25, Paris VIII. GERMANY: Horst Koegler, Bingerstrasse 66, Berlin-Wilmersdorf. ITALY: Gisella Selden-Goth, Viale Michelangelo 37, Florence. NETHERLANDS: Frits R. Noske, Van Imhoffstraat 7, The Hague. ISRAEL: Dr. Peter Gradenwitz, P. O. B. 6011, Tel-Aviv. SCANDINAVIA: Eric Diefenbroonert, Sibyllegatan 13, Stockholm 5, P. O. Box 5115. SWITZERLAND: Max F. Schneider, Holbeinstrasse 86, Basle. JAPAN: Viscount Takeshi Kyogoku, 9 Onden 1 Chome, Shibuyaku, Tokyo. AUSTRALIA: Eunice Gardiner, Daily Telegraph, 168-174 Castlereagh St., Sydney, N. S. W.

## "Met" Carmen for Theatre TV

A complete production of Carmen will be televised on the evening of Dec. 11, from the stage of the Metropolitan Opera House simultaneously to theatres across the country, it was announced by Rudolf Bing, general manager of the Opera, and Nathan L. Halpern, president of Theatre Network Television (TNT). This performance is being given nationally as a benefit for the opera company. Artists contributing their services include Risë Stevens, Nadine Conner, Richard Tucker and Robert Merrill, under the baton of Fritz Reiner. The production of Carmen will be that designed by Rolf Gerard. In addition to these artists and the Metropolitan orchestra, chorus and ballet, the benefit telecast has been made possible by the generous cooperation of the AFM International, James C. Petrillo, president; the International Alliance of Theatrical Stage Employees, Richard F. Walsh, president; AGMA, Lawrence Tibbett, president; the IATSE Local No. 1 and the AFM Local No. 802. The uncut three-hour performance will be televised through the facilities of TNT exclusively to leading motion picture theatres from coast to coast. Tickets will be on sale to the general public at each of the television-equipped theatres in the network, and the net proceeds will go to the Metropolitan Opera Association.

The Metropolitan Opera Association's board of directors has created a new department, the National Council, which met for the first time at the opera house on Nov. 14. George A. Sloan, chairman of the board, and Mrs. August Belmont were scheduled to report on the organization. Rudolf Bing also addressed the members, who were guests at next day's matinee of Rigoletto.

**MARTIAL SINGHER, as Germont, makes friends with the Allard boys backstage at intermission of the performance of La Traviata in Montreal, Sept. 28.**

The new group was made possible by an amendment to the by-laws. It was established, Mrs. Belmont said, "to bring into broad and active participation in future planning for the Metropolitan many leaders in the nation's musical life, who are interested in securing the company's continuance as a national institution." At present there are 59 members and 26 associate members, representing 24 states, who have pledged advice and financial support to further the Metropolitan's national growth and maintenance. Council members will be invited each year to a joint meeting with the board of directors, and the chairman and vice chairman of the new body will be ex-officio members of the board.

## Pittsburgh Festival Being Recorded

The American Society of Composers, Authors and Publishers is cooperating with the A. W. Mellon Educational and Charitable Trust, administered by Carnegie Institute, and the Pennsylvania College for Women, in recording the first Pittsburgh International Contemporary Music Festival. ASCAP will underwrite the cost of pressing 500 noncommercial record libraries of the entire festival, to be distributed to university music departments, music schools and, through the State Department, to musical institutions in friendly nations. Capitol Records, Inc., will record the series on 18 LP vinylite records, approximately 900 minutes of music.

## Community Concerts Marking 25th Year

The 25th anniversary of Community Concerts, Inc., is being celebrated with a dinner at the Waldorf-Astoria, New York, on Dec. 1. Among the guests of honor scheduled to make addresses were Olin Downes, Rudolf Bing, Dimitri Mitropoulos, Lawrence Langner, William Schuman, and Mrs. Ada Holding Miller, president of the National Federation of Music Clubs. The musical program was to include the Rigoletto Quartet sung by Nadine Conner, Risë Stevens, James Melton and Igor Gorin, and numbers by Yehudi Menuhin, Alec Templeton, Whittemore and Lowe and others.

## Bartok Opera in Minneapolis

A concert performance of Bartok's Opera Bluebeard's Castle was given by the Minneapolis Symphony on Nov. 28, with Dorothy Dow and George London as soloists, under the baton of Antal Dorati.

THE
UNIVERSITY OF MIAMI SYMPHONY ORCHESTRA
JOHN BITTER, Conductor
Twenty-sixth Season
MARIE VOLPE, Manager

Rudolf Firkusny, *Nov. 2, 3, 1952*
Helen Traubel, *Nov. 23, 24*
Nathan Milstein, *Dec. 14, 15*
Jan Peerce, *Jan. 25, 26, 1953*
Guiomar Novaes, *Feb. 15, 16*
Vronsky & Babin, *Mar. 8, 9*
Bidu Sayao, *Mar. 29, 30*
Jorge Bolet, *Apr. 19, 20*
Isaac Stern, *May 10, 11*
Jean Bedetti, *May 10, 11*

## METROPOLITAN OPERA

(Continued from page 5)

from Our Town than the glittering diva well versed in intrigue and the game of love. The elaborate, tasteful and becoming costumes of Miss Kirsten belied the personality wearing them.

Much more in character was Paul Schoeffler as Scarpia. He sang excellently, his voice surmounting the orchestra easily and expressively. His intelligent delineation of the part, especially in the second act, sketched Scarpia as the evil, lecherous creature he is, but also as a member of the aristocracy. Ferruccio Tagliavini was Cavaradossi. Rather taut vocally in the beginning, his tones warmed through the second act, and his closing aria showed his voice in its usual splendor.

New to the cast was Clifford Harvuot as a well-singing and acting Angelotti. Lawrence Davidson gave an excellent characterization of the Sacristan. A fine study also was Alessio de Paolis' Spoletta. George Cehanovsky as Sciarrone, Algerd Brazis as jailer, and Margaret Roggero as a shepherd completed the cast.

Fausta Cleva conducted with great care for detail, but sometimes missed the dramatic sweep of the score. Desirè Defrere staged the performance, and Kurt Adler was the chorus master. The ensemble scene in Act I was not visually distinguished. H. W. L.

### Merrill Sings Rigoletto

The season's first performance of Verdi's Rigoletto on Nov. 15 featured Robert Merrill's initial performance here in the name role. Roberta Peters was the Gilda; Ferruccio Tagliavini the Duke; Jerome Hines the Sparafucile; Jean Madeira the Maddalena. Thelma Votipka, Norman Scott and Lawrence Davidson completed the principals.

Mr. Merrill's Rigoletto revealed some excellent singing and, in general a lavish display of tonal quality of warmth and volume. His present artistic approach to this very difficult role was commendable; the future will provide further opportunities for a still more sensitive and sympathetic delineation of the many detailed stylistic and emotional elements involved.

Miss Peters sang Gilda, and particularly the Caro Nome aria, with skill and expert vocalism. Mr. Tagliavini's characterization of the Duke was forceful, although lacking at times in vocal lyricism and suavity of manner. Miss Madeira and Mr. Hines gave to their respective roles the required dramatic moments, together with well-projected singing. The performance of the remaining principals was of a high order. Alberto Erede conducted with surety and artistic care in a well-coordinated presentation. L. C.

## Mitchell Receives NMC Citation

The annual Conductor Citation of the National Music Council was presented to Howard Mitchell, conductor of the National Symphony Orchestra in Washington, D. C., at the concert of the orchestra on Nov. 19 in Constitution Hall. Edwin Hughes, Executive Secretary of the National Music Council, made the presentation. The Citation is awarded each season to the conductor of a major symphony orchestra "for outstanding services to American music."

## Plan National Clinic for Community Symphony Players

The American Symphony Orchestra League, Inc., is planning a first national clinic for community symphony orchestra players, to be held in connection with its 1953 convention in Elkhart, Ind., June 18 to 20. Conductors from orchestras throughout the U. S. will share the podium during the two days. Workshop sessions in instrumental playing will be held with the participation of players from some of the major orchestras of the country, also sessions for managers, conductors, executive boards, and women's associations. Tours will be conducted through instrument-manufacturing plants at Elkhart.


JOHAN FRANCO — composer

PAUL ALTHOUSE
Formerly Leading Tenor Metropolitan Opera
30 Years in Grand Opera
Teacher of Many Successful Singers, Including ELEANOR STEBER, Leading Soprano, and RICHARD TUCKER, Leading Tenor, Metropolitan Opera.
260 W. 72nd St., New York 23 TR. 7-3538

RALPH SASSANO
TENOR — TEACHER OF SINGING
Founder-Director
TULSA OPERA COMPANY
1610 S. Boulder St., Tulsa, Oklahoma

ROSATI
The ONLY VOCAL TEACHER of BENIAMINO GIGLI
Teacher of Lauri-Volpi, Melton, Lanza, Tentoni, Kaskas, London, Helen George, Selena Smith, Nicky Carruba, Maurine Norton.
205 W. 57th St., N. Y. C. COlumbus 5-0393

BIANCA SAROYA — DIMITRI ONOFREI
VOICE • OPERA
200 West 58th Street, New York 19, N. Y. Tel.: JUdson 6-1882

WILLIAM PIERCE HERMAN
Teacher of Patrice Munsel, Roberta Peters, Norman Scott of the Metropolitan Opera Ass'n.
19 East 94th Street, New York 28, N. Y. ATwater 9-6736

MU PHI EPSILON
NATIONAL MUSIC SORORITY
National Executive Office
6864 Maplewood Ave., Sylvania, Ohio
Mrs. Ralph J. Beshlin, Natl. Ex. Sec.-Treas.
National President: Ruth Row Clutcher (Mrs. John), 21 Kent Road, Upper Darby, Penna.

SAMUEL MARGOLIS
Only Voice Teacher of ROBERT MERRILL
Brilliant Young Baritone of the Metropolitan Opera; and other famous singers.
152 W. 57th St., N. Y. C. COlumbus 5-9155

PAULINE NESSI
". . . a grasp of different styles, and understanding of the way songs should flow and build to a climax and an actress' sense of how to convey emotion . . ." N. Y. Times.
". . . her voice is deep and powerful and its natural timbre is extremely warm . . ." N. Y. Herald Tribune.
CONTRALTO — Voice Training — Relaxation — Breath Control — Interpretation — Member NYSTA - NATS ○ RI. 9-5254

LILA LEEROY
TEACHER — VOCAL TECHNIQUE
Faculty, New York College of Music
American Theatre Wing—NYSTA-NATS
Studio: 194 Riverside Drive, N.Y.C. 25, SC. 4-7717

ISER SWICA
Teacher of Singing
OPERA — CONCERT — RADIO
Italian principles of Voice Production—
German - Italian - French repertoire
25 W. 76th St., N.Y.C. SC. 4-6818

ALTON JONES
"POETIC AND OFTEN EVOCATIVE. PLAYED WITH HIS CUSTOMARY MUSICIANSHIP, CLARITY AND MUSICAL TONE."—N. Y. Herald-Tribune
CONCERT MANAGEMENT WILLARD MATTHEWS — 123 EAST 53rd ST., NEW YORK

ROSALIE MILLER
Teacher of Singing
200 W. 57th St., N.Y.C.—CI. 6-9475

# ELEAZAR DE

**Diretor Artistico e Regente Titul**

## "Authoritative" — "B

**"Carvalho's Fiery Style is Hailed at Severance Ha**
ductor with the Cleveland Orchestra last night, Eleazar d
enthusiasm as he did on his first visit here three years ag
young Brazilian won him the admiration of the audience
He was especially successful in translating the sensuou
Falla's gypsy ballet, Love the Sorcerer. He brought out
seemed close, indeed, to its primitive ritualistic impulses. T
music became real and compelling."—**Herbert Elwel**
**Feb. 29, 1952.**

**"Carvalho, Orchestra Score** (Headline)—There w
Carvalho at Severance Hall last night. And the rhaps
deserved. After thrilling the audience with the music of
men, he turned on the German eloquence with equally ec
Orchestra joined in the applause for this young man fro
second Severance Hall appearance."—**Elmore Bacon, Cle**

**Conducting the Philharmonic, Brussels, Belgium, Soloi**
Carvalho, whose eminent qualities as chef d'orchestre the
season to appreciate, has again, appearing here, surpass
course of the concert which he directed Saturday dedica
and Wagner. Few leaders give, as he does, such an impres
taneity, even while he executes the most difficult passag
excellent National Orchestra became a living entity with a
a feeling of freedom, although always under rigorous disci
suggestion rather than by imperative orders, and he draw
are able to give. This director seems like Toscanini, in th
the service of the heart: this is why all that he realizes co
work."—**Nation Belge, Nov. 7, 1951.**

"The program, which De Carvalho conducted on a h
authority, offered the Overture from the Flying Dutchman
De Carvalho drew a tone picture sumptuous, powerful, ani
which the multitudinous details were precise and careful a
elements and the climactic unfolding with a sovereign hand
precious of merits in that he seems to understand how to ad
and to techniques far different one from the other, with ec
the same time his intelligence and his mastery."—**La Lante**

**Conducting the Brussels Philharmonic with Erica Mo**
conductor, Eleazar De Carvalho, who has already been ap
last April 28, returned to direct these three romantic wor

## TOUR—1952-53

| | | |
|---|---|---|
| Nov. 2 | Philharmonia Orchestra | Royal Albert Hall, London |
| Nov. 13 | London Symphony | Royal Festival Hall |
| Nov. 21 | Rotterdam Symphony | Studio AVRO, Holland |
| Nov. 26 | Rotterdam Symphony | Studio KRO, Holland |
| Nov. 27 | | Studio VARRA, Holland |
| Nov. 30 | Utrecht Symphony | Utrecht, Holland |
| Dec. 2, 3, 4, 5, 6 | Orchestre National de Belgique | Palais des Beaux-Arts, Brussels |
| Dec. 10-19 | Orquestra Nacional de Madrid | Spain |
| Dec. 20 | Vienna Philharmonic | Vienna |
| Jan. 11 | Societe des Concerts du Conservatoire de Paris (soloist, Marguerite Long) | |
| Jan. 15 | Orchestre National de Paris | |
| Jan. 16, 17, 18 | Societe de Concerts du Conservatoire de Paris | All concerts in Paris in Theatre des Champs Elysees |
| Jan. 23, 24, 31, Feb. 1 | St. Louis Symphony | St. Louis, Mo. |
| Feb. 11 | Bordeaux Symphony | Bordeaux, France |
| Feb. 24, 26, 28, Mar. 1 | Halle Symphony | Manchester, England |
| Mar. 6, 7, 8 | Oslo Symphony | Norway |
| Mar. 15 | Orquestra Sinfonica Brasileira | Rio de Janeiro |

***Management:***

**COLUMBIA ARTISTS MANAGE**

**ARTHUR JUDSON**

**113 W. 57th St.** **Ne**

# E CARVALHO

**Titular of the ORQUESTRA SINFONICA BRASILEIRA at Rio de Janeiro, Brazil**

## INTERNATIONAL TRIUMPH

### Hailed as a "Virtuoso of the Podium"

**- "Brilliant" — "Intensely Vital" — "Sincere and Astonishing Genius"**

**ce Hall** (Headline)—As guest con-
azar de Carvalho aroused as much
ars ago. The poetry and fire of the
dience, and the orchestra as well.
nsuous, exotic atmosphere of De
t out its glamorous eroticism and
ulses. The passion and magic of the
**Elwell, Cleveland Plain Dealer,**

re were cheers for Eleazar de
rhapsodic approbation was well
ic of one of his Brazilian country-
lly ecstatic results. The Cleveland
n from Brazil who was making his
**, Cleveland News, Feb. 29, 1952.**

**Soloist, Kirsten Flagsted**—"M. De
re the Brussels public learned last
urpassed previous hearings in the
dedicated to the works of Strauss
mpression of naturalness, of spon-
assages. Under his direction the
ith a complete personality, giving
discipline. De Carvalho leads by
draws all that they (the players)
in that his brain places itself at
es constitutes the most beautiful

n a high level and with splendid
man and Thus spake Zarathustra.
l, animated by intense vitality, in
ful and of which he ordered the
hand. De Carvalho has the most
to adapt himself to the aesthetic,
ith equal facility, thus proving at
**Lanterne, Brussels, Nov. 6, 1951.**

**Morini, Soloist**—"The Brazilian
en applauded for his concert of
works: the Overture Euryanthe

by Weber, the Max Bruch Violin Concerto in G major, which was well executed by the violinist, Erica Morini, and the Symphonie Fantastique of Berlioz. In the course of his direction one once more noted his authority, the precision with which he presents the nuances and rhythms, his simplicity and his constant preoccupation in serving the music. In the Symphonie Fantastique of Berlioz, this vast instrumental canvas where the great romantic displays all the resources of his inspiration, Mr. De Carvalho perfectly understood that the work is sufficient unto itself, and that it is useless to exaggerate its effects—that it is better, on the contrary, to free the poetry, the execution and the grandiose orchestral structure of it. The first four movements were interpreted with a scrupulous exactitude of rhythm and of style, permitting the conductor to put in evidence his attacking personality and his vigorous temperament as musician and as artist."—**Nation Belge, Oct. 31, 1951.**

"The success of Erica Morini was shared by Eleazar De Carvalho, whom one rejoiced to see again on the podium of the Philharmonic. His direction and temperament, his sense of color and contrasts, his authoritative beat, precise and nuanced, vigorous and impeccably clear, detailed minutely the designed accents and interpreted the spirit of the Overture d'Euryanthe. The strong personality of De Carvalho manifested itself in the Symphonie Fantastique of Berlioz, of which he conveyed the magnificent boldness, the paradoxes, the astonishing modern colors, the dream visions and the evocations at once poetic, pastoral and terrific."—**Le Soir, Oct. 31, 1951.**

**In rehearsal with the Philharmonia Orchestra at Royal Albert Hall, London. (Above) Concert announcements on the board at the hall.**

**GEMENT, INC.**
**BRUNO ZIRATO**
**New York 19, N. Y.**

## SILHOUETTES . . . . . By MARY CRAIG

# Hilde Somer Tells of Touring Experiences

One of the interesting pianists now before the public is Vienna-born Hilde Somer. With her technical ability, intelligence and personal beauty goes a foundation of musicology and comprehensive training surprising in one so young. Many will recall her debut with the New York Philharmonic-Symphony in Carnegie Hall at 14 years of age, when she displayed control and assurance as she played four concerti by Bach, Mozart, Mendelssohn, Liszt. Now in her middle twenties, Miss Somer has made six transcontinental tours in America. Recently she returned from Europe, where she was engaged in recording, and is starting a season of 65 concerts with the Boston "Pops" Orchestra conducted by Arthur Fiedler. The schedule begins in Troy, N. Y., Jan. 19, and includes appearances at Constitution Hall in Washington, D. C., Orchestra Hall in Chicago, and major auditoriums of Miami, New Orleans, Detroit, Cleveland and other cities across the country.

Excited about the prospect, Miss Somer explained in a recent interview that she is looking forward to it with great pleasure, although she loves her home and brilliant young husband. She also took occasion to tell of some experiences she has met in touring the forty-eight states in the last seven years. She stressed the fact that more than 2,000 smaller communities today have concerts, and that people in all walks

of life are interested in promoting these events, and doing an excellent cultural job.

### Meeting Audiences Face to Face

"In smaller towns you and your audience become friends. After the performance people backstage linger to tell you their impressions of music. Some say they never imagined they would find a serious piano recital enjoyable or entertaining; some say they feel like hearing the program over again, others confess they have been devoted swing fans, but that Chopin has now stolen their heart or Beethoven roused emotions never before experienced. In such moments you feel complete satisfaction. Hard work, extensive studies, long hours of practicing, hectic traveling, playing three to four concerts a week—all this has not been in vain, because you have captured one more town in the net of music.

"I must tell you about the amazing and almost luxurious auditoriums all over the country, located usually at high schools or colleges in the towns—places that provide a proper frame for artistic presentation. I was never so surprised as the time I played in a Montana town, with population of four thousand, the hall seating two thousand when brimful. The explanation was that not half of the town actually turned up, but that half the audience travels as far as a hundred miles from surrounding spots to hear the concerts.

### Surprises of Touring

"There are surprises awaiting you constantly when touring. Once, when giving a concert on my birthday, there was a surprise party at the town hall; five hundred guests sang Happy Birthday in a beautifully rehearsed chorus as I entered. The Mayor then wheeled in a three-story cake with twenty candles. (My birthday present the following year was an appearance with the Philadelphia Orchestra under Eugene Ormandy with, a similar surprise party after the concert.)

"Amusing episodes are frequent—like that moment when I spotted a big dog at the feet of a man sitting in the front row, just before embarking on a dreamy cradle song by Chopin. I almost died. But he was well behaved and did not bark until I played a dissonant Gavotte


**LEON CARSON**
TEACHER OF SINGING
Dem. NYSTA, NATS, Mem. Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1890

**IONA HARMS**
SOPRANO — Concert, Oratorio, Radio
Member NYSTA and NATS
Studio: 160 W. 73rd St., N.Y.C. 23 EN. 2-4968

**GEORGE BOLEK**
TEACHER OF SINGING — PROGRAM BUILDING
Mondays: 811 Steinway Hall, N.Y.C., CI. 7-8178
1811 Bolton St., Baltimore, Md. LA. 1474

**AMY ELLERMAN**
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23. TR. 7-0480

**Mme. GURNEY-RAYMOND**
Vocal Therapy—Builder and Mender of Voices
178 Dartmouth St., Boston—KE 6-6755—N.A.T.S.
1013 Carnegie Studios—N. Y. C. 19—CI 7-1988

**ALBA CLAWSON**
VOCAL TEACHER, Member NATS
1428 Broadway, N. Y. 18..... {LO. 5-3249 / LO. 4-2717

**JAMES M. PRICE**
Tenor — Teacher of Singing
Studio, 316 W. 79 New York, N. Y. Tr. 7-7048

**EDITH NICHOLS**
TEACHER OF SINGING
Member NYSTA—NATS
222 West 83rd St., New York 24, N. Y. SU 7-3108

**ARTHUR GERRY**
TENOR — TEACHER OF SINGING
15 West 67th Street, N. Y. C. TR. 3-3660
NATS NYSTA AGMA
(American Academy of Teachers of Singing)

**MICHELE FONTICOLI**
Tenor — Voice Teacher — Author of
"The Art of Singing," "Singing and Its Technique," "Italian Pronunciation."
58 W. 70 St., N. Y. 23, N. Y. SC. 4-5179

**LEORA SHAW**
VOICE TEACHER and COACH
165 East 83, N. Y. 28, N. Y. RE. 7-2448
Member—NYSTA

**LEONARD PETRI**
TENOR — TEACHER OF VOICE
Specializing in Voice Placement
Hotel Ansonia—73rd & B'way., Apt. 3-160, N.Y.C. TR. 7-2027

**Rhea SILBERTA**
SPECIALIST IN VOICE PRODUCTION
AUTHORITATIVE COACHING
200 West 57 St., New York 19, N. Y. CI. 6-0048

**RENATO BELLINI**
TEACHER OF SINGING — COACH and COMPOSER
Studio — 171 W. 71 - Apt. 12-A
Tel. TR. 4-9068 Home Tel. CO. 5-7975

**Nevada VAN DER VEER**
TEACHER OF SINGING
Voice — Program-Building — Oratorio
205 W. 57, N. Y. C. 19 — CI. 5-5580 CI. 7-5420

**HERBERT JANSSEN**
LEADING BARITONE, METROPOLITAN OPERA
Teacher of Singing
Hotel Ansonia, B'way & 73 St., N. Y. C. 23 TR. 3-4680

**DOLF SWING**
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music—Mem., Amer. Acad. Teachers of Singing
15 W. 67 St., N. Y. 23; TR. 7-5880; NATS-NYSTA

**ROMLEY FELL**
TEACHER OF SINGING
Studio: 38 James St., Newark 2, N. J.
Telephone Market 2-0020 NYSTA—NAT

**Gunda MORDAN**
BASIC STAGE TECHNIC FOR SINGERS
Specialized Coaching — Mise-en-Scene — Roles
Studios 15 W. 67, N.Y.C. 23 EN. 2-9635

RITA KITTAIN • LYDIA CHALIAPIN
Complete vocal training—repertoire, languages, stage
905 West End Ave., N. Y. C. ACademy 2-8154

**Sarah Peck Moore**
TEACHER OF SINGING NYSTA—NATS
*Studios:* 35 N. Beacon St., Hartford Tel. 3-4893
36 Sutton Place South, N. Y. C. 22 EL. 5-6725

**HOMER G. MOWE**
TEACHER OF SINGING
Member Amer. Acad. Teachers of Singing, NYSTA & NATS
Faculty, Yale University
171 W. 71st St., New York 23, N. Y. EN. 2-2168

**ELSA BAKLOR**
SOPRANO — TEACHER — NATS
Vocal Production • Repertoire • Stage
2201 Eutaw Pl., Balt. 17, Md. — Du. 701, 119 W. 57 St., N.Y.C.

**CHARLES READING**
TEACHER OF SINGING
5½ years "Bel Canto" with Giuseppe De Luca
257 W. 86, N. Y. C. TR. 7-7573

by Prokofieff. I'll bet some members of the audience felt like joining him!

"The climax of all surprises, though, is our beautiful country itself. While one is zigzagging over prairies, mountain ranges, gulfs and lakes from one corner of the States to the other, as if riding a magic carpet, vivid memories imprint themselves deeply. Here are some of them which I collected between rehearsals, practicing for concerts and official receptions. Among the many people I met were two very old Indians, a man and a woman, their pigtails tied with a red bow on top of their heads, wrapped in their colorful handloomed shawls, their faces wrinkled like dried-out parchment and chewing—pink bubble-gum. A cattleherd barring the highway, driven by Gary Cooper type cowboys in Texas. Orange groves with the fruit hanging into my hotel window, and cypress gardens and water skiing at Christmas time in Florida. The gigantic Salt Lake in Utah and the vast Mormon temple in Salt Lake City. The Switzerland of the West, Glacier Park, with its tame bears and moose shaking hands with visitors in Montana; the Redwood Forests in northern California, the intense warm charm of Southern California. No, I am not partial to any one of these more than another. My pride and appreciation have no limit because I have the good fortune to live here, to go anywhere one pleases, with no borders, no explanations, no red tape. It is all yours at any moment.

"This is America, developing day by day into the most thrilling and understanding audience in this world."

### Linda Babbitt Heard

Linda Babbitt, young soprano, appeared in a recital at Carl Fischer Concert Hall on the evening of Nov. 6. She was applauded by a good-sized audience, and added encores. Assisted at the piano by Harvey Brown, Miss Babbitt was heard in works by Haydn, Beethoven, Brahms, Ravel, and Spirituals.

### Grace Hofheimer Accepts Guild Chairmanship

Grace Hofheimer, pianist, teacher and lecturer, whose studio is in Steinway Hall, New York, has accepted the Chairmanship of the Greater New York Chapter of the National Guild of Piano Teachers. With the assistance of Irma Welborn, also of New York, as Monitor, Miss Hofheimer will be in charge of the 1953 metropolitan section of the National Piano Playing Auditions, in which more than 1200 piano pupils of the area annually participate. The Guild has sponsored Auditions in New York City and 400 other cities of the country (an increasingly larger number each year) since 1934.

### Corigliano Heard in Waterbury

John Corigliano, concertmaster of the New York Philharmonic-Symphony, who has been guest soloist with major orchestras, recently appeared with the Waterbury (Conn.) Civic Orchestra, conducted by Mario DiCecco, playing the Beethoven Concerto. At the Jan. 29-30 concerts of the New York Philharmonic-Symphony he will be soloist in the William Walton Violin Concerto, Dimitri Mitropoulos conducting.

### Goldblatt on CBC Network

Rose Goldblatt played Mozart, Schumann and Chopin-Liszt music over the CBC network on Nov. 4.

### Annie Friedberg Passes

ANNIE FRIEDBERG, New York manager of musical artists, died in a New York hospital on Nov. 19. Miss Friedberg was the sister of Carl Friedberg, noted pianist, and a member of a well known musical family. She was born in Bingen-on-the-Rhine, Germany, and educated at the Conservatory at Frankfurt-am-Main. She studied singing with Prof. Krueckl of the Vienna Royal Opera and Rigutini in Florence. Miss Friedberg in early life was heard as a singer both in Germany and later in the U. S., where she also was a soloist in churches. She was active in the managerial field since 1912 and among the noted artists whom she brought to this country, besides her brother, were Myra Hess and the Budapest String Quartet. She had formerly managed Elisabeth Schumann and Vladimir Horowitz. Her brother survives.

### Fanny Cleve with Liederkranz Orchestra

Fanny Cleve was soloist with the Liederkranz Symphonic Orchestra under Otto Seyfert on Nov. 15 at the Liederkranz Hall. Mme. Cleve displayed her gifts of skilled tone production, fine sense of style and stage presence in the Pace, pace aria from Forza del Destino and Dich teure halle from Tannhaeuser. Warm applause brought an encore from the singer's lieder repertoire. Orchestral numbers were by Verdi, Jaernefelt, Haydn, Gluck, Beethoven and Von Suppe.

M. L. S.

### Mu Phi Epsilon Founder's Day

Songs by members of the New York chapter of Mu Phi Epsilon were featured in a concert that was part of a Founder's Day celebration held on Dec. 10. Among those heard were the composer-pianists Doris Bolvig, Ruth Bradley, Elizabeth Kurz, and Louise Lyon; the author, Barbara Parsons; and soloists Lois McMahon Joice, soprano, Elva Kelsall, contralto, with Lawrence Turner, bass-baritone, as guest artist.


THE DOUNIS PRINCIPLES

Master Lessons for professional instrumentalists and singers only

Soloists, Chamber Music and Orchestral Players and Teachers

Primary attention is paid to the analysis and elimination of physical or mental — nervous — hindrances and to the development of interpretative technique to the utmost.

**Dounis Master Lessons in London**

Nov. - Dec., 1952 — Jan., 1953

**NEW YORK STUDIO REOPENED**

February 1, 1953

LONDON
27 Kipling House, Adelphi
London, W. C. 2
(TRafalgar — 5356)

*Further details from:*

The Secretary, DOUNIS MASTER LESSONS

NEW YORK
400 East 52nd Street
New York 22, N. Y.
(PLaza 9-2980)

# Chicago Season Has Novelties

**By René Devries and Dusha-Dowdy**

CHICAGO.—The symphony concerts of the past two weeks, rich in repertoire and high in quality of performance, were some of the finest heard here under Kubelik's leadership. There were symphonies of Mozart, Bizet, Honegger, Prokofieff, Bruckner and Roy Harris—the Bruckner Third marking a high point of the season thus far. And there were soloists who made their performances unforgettable ones—Serkin, who held his audience spellbound in a performance of the Brahms First Concerto, so exciting, so full of new beauty, profound understanding and dramatic intensity as to mark it a wonderful musical experience; and Szymon Goldberg, who made a deep impression as a musician with the heart, the mind and the fingers to be classed among top ranking artists. His performances of Bach (No. 2 in E), Mozart (No. 5 in A) and Mendelssohn Concertos won the highest respect of his audiences and their appreciation for the sheer joy of beautiful music-making. Mr. Goldberg was warmly received and won a host of new devotees.

Harris' 7th Symphony, given its world premiere, is in one movement with folk flavor and some simple musical statements. This material is treated, it seemed to this reviewer, too pretentiously with overly-full orchestration. It employs many rare devices for tonal effects, including an amplified piano, heard by means of a suspended microphone over the strings, and a special pedal constructed by the Baldwin Piano Company to enable the pianist to control the amplified dynamics. All in all, the work was of arresting interest though lacking smooth continuity, a fact which may have been due to its having been cut considerably for the performance. The composer was warmly feted.

### Danish Orchestra in Visit

The Danish National Symphony Orchestra of the State Radio, under the leadership of Erik Tuxen, senior head of the orchestra, his associate, Thomas Jensen, and Nicolai Malko, guest conductor, was heard in two programs at Orchestra Hall, Nov. 8 and 9, including the Fifth Symphony of Denmark's greatest composer, Carl Nielsen. Conductor Tuxen chose Weber's brilliant Overture to Euryanthe to start the program. After intermission Jensen led the orchestra to further triumphs in the Festival Overture by Koppel to his Fool's Paradise Ballet and Svendsen's Carnival in Paris.

Nicolai Malko was heartily welcomed as he took the podium to conduct the entire program on Sunday afternoon. He helped to establish the Danish State Symphony in 1925 and has been its regular guest conductor in Copenhagen since 1930. With this well equipped and polished orchestra, Malko in Haydn's B flat Symphony achieved the elegance, verve and facility required for an ideal performance. He further acquainted us with Neilsen's Little Suite for Strings in A minor, op. 1 (1888), given an eloquent reading by the rich string choir. In the latter half we heard Dvorak's "New World" Symphony, previously recorded for RCA Victor by the orchestra and Mr. Malko. Two encores followed, including Nielsen's Overture to Masquerade, conductor and orchestra being enthusiastically feted.

### Some Distinguished Visitors

Szymon Goldberg was one of several distinguished visitors to the Musical Courier offices here recently, when he made three solo appearances with the Chicago Symphony Orchestra, followed by those with the Louisville and Detroit orchestras, and the Pittsburgh Symphony, playing Alban Berg's Violin Concerto under William Steinberg at the International Music Festival. Others were Martial Singher, here for his monthly week of teaching at Chicago Musical College; and Hugo Kolberg, en route to Muskegon, Mich., where as conductor of the West Shore Symphony Orchestra he will open the season with the first of four pairs of concerts given there and in Grand Haven. A notable feature of the season will be the concerts in connection with American Art Week, when a select exhibition of American paintings under the direction of Frank Almy, director of Hinkley Art Gallery, will be shown at the program of works by contemporary composers, Copland, Hanson, Barber, Thomson and Gould. Dr. Otto Erhardt's visit (he was remembered well from his three seasons with the Chicago Civic Opera as stage director some years ago) was an especially welcome one. His fresh, distinctive staging of Carmen was one of the highlights of the New York City Center's current visit here. Others who dropped in were Roy Harris, here for the world premiere of his Seventh Symphony, and Dr. John Vincent, chairman of the Music Department of U.C.L.A., who stopped over to hear the Harris premiere *en route* to the International Music Festival in Pittsburgh. Dr. Vincent is director of the Los Angeles Chamber Symphony Orchestra, now in its fifth season.

### Rossi-Lemeni's Program

Nicola Rossi-Lemeni, famous operatic basso, made a brilliant first appearance here as recitalist in Orchestra Hall (Musical Arts Piano and Concert Series), Nov. 18. Rossi-Lemeni belongs to that category of operatic artists equally at home on the concert platform and on the lyric stage. He sings lieder of Schubert and Brahms with the same authoritative interpretations as the catalogue aria from Mozart's Don Giovanni. The latter was acclaimed as the high point of the program. Mr. Lemeni was also on home ground in the Russian songs of Rachmaninoff and Moussorgsky, if less so in the Don Quichotte à Dulcinee Cycle, for Ravel demands a lighter and more subtle delivery. Magnificent in his account of King Philip's aria from Don Carlos, the singer pleased this reviewer less in Mephisto's Serenade from Gounod's Faust, an encore, in which the sardonic note was missing.

### St. Denis in Dance Fete

Ruth St. Denis was guest star when the Jacob's Pillow Dance Festival was presented in Orchestra Hall, Dec. 10. More than forty years have elapsed since this reviewer became acquainted with the art of St. Denis, then at the beginning of her stellar career. Today this grand lady of the dance still projects her ideas vividly in an eloquent language, which needs no word to reflect her inner thoughts over the footlights. Ted Shawn, long associate of St. Denis, deserves credit for his important share in the success of the Festival particularly with his famous interpretation of The Whirling Dervish.

From younger stars such as Mme. La Meri, we enjoyed greatly her solo of the Swan Queen from her Indic version of Swan Lake—a real work of art, as was her interpretation of the Intermezzo from Granados' Goyescas. Others who contributed materially in demonstrating various phases of the dance were Richard Stewart and Vanya, Tstiana Grantzeva, Polajenko, Ralph Williams and the


**RUTH RAY**
VIOLINIST
Fine Arts Bldg., Chicago 5, Ill.

**Myron CARLISLE**
TEACHER OF SINGING
Chicago Conservatory, Fine Arts Bldg. HA. 7-0500

**BRUNO GLADE**
CONCERT PIANIST
AMERICAN CONSERVATORY, CHICAGO, ILL.

**HOWARD HANKS**
Pianist—Teacher
American Conservatory Chicago, Ill.

**Allan KELLER**
TENOR
188 Millbridge Rd., Riverside, Ill. WE. 9-9525 / RI. 7-0800

**ETHEL LYON**
Pianist—Teacher—Lecturer
American Conservatory Chicago, Ill.

RALPH **NIELSEN**
TENOR
825 Orchestra Bldg., Chicago ELmhurst 6235

**BLYTHE OWEN**
COMPOSER—PIANIST
Cosmopolitan School of Music
1625 Kimball Bldg. Chicago, Ill.

LEO **PODOLSKY**
PIANIST—MASTER CLASSES
7424 So. Merrill Ave., Chicago 49, Ill. Tel.: WI. 3-4186

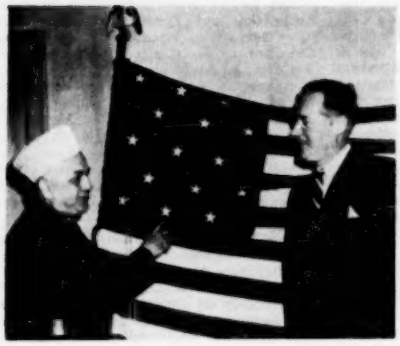
**RAISA-RIMINI OPERA SCHOOL**
719 Fine Arts Bldg., Chicago, Ill.
Telephone WE. 9-4319

**BESSIE RYAN**
TEACHER — COACH — LECTURER
1043 N. Austin Blvd., Chicago 51, Ill. AUstin 7-4333

**CARA VERSON**
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: Harry Culbertson, Inc., 1371 E. 55th St.
Booking 1952-53 Chicago, Ill.

**NAOMI WATSON**
CONTRALTO
Concert mgt.—Arthur Reith
447 Sa. Kenilworth — Tel. Village 1787, Oak Park, Ill.

**HELEN WESTBROOK**
ORGANIST - COMPOSER
c/o ASCAP, 575 Madison Ave., New York 22, N.Y.
5934 N.E. Circle Ave., Chicago 31 NE 1-2144



**MARKING ARMISTICE DAY . . . In recognition of the many times he has sung the National Anthem for the American Legion, Louis Sudler, baritone, r., is presented in Chicago with a replica of the original Star-Spangled Banner, which inspired Francis Scott Key to write the song 134 years ago. The presentation was made by Irving Breakstone, newly elected Commander of Cook County Council of the American Legion.**

extremely clever humorist, Myra Kinch. Mary Campbell, pianist for the group, was an important factor in the concert.

### Leonard Seeber Heard

Leonard Seeber presented a well-balanced selection of traditional and contemporary piano music in his Kimball Hall recital on Nov. 11. Three Bach Preludes and Fugues, Schumann's Kreisleriana, Four Inventions by Arnold Franchetti — Mr. Seeber's colleague at the Julius Hartt School of Music in Hartford, Conn.—a Passacaglia by Walter Piston, and Preludes of Rachmaninoff and Debussy comprised the program. Seeber's approach to piano playing is sensitive and sincere; his thoroughly grounded technique, musical intelligence, and ingratiatingly modest stage presence evoked warm response from his audience. The sprightly and refreshing Franchetti inventions displayed to particular advantage the artist's apparent penchant for the delicate and the lyrical, rather than the bravura style. The two encores which followed the program—Chopin's F minor Nocturne and If I Were a Bird, by Henselt—were conceived and projected with taste and distinction.

### Arluster Musgrove's Recital

The Negro race has brought forth many singers of unusually fine talent. The latest to come to our attention is contralto Arluster Musgrove, whose Chicago debut took place in Kimball Hall (under Bertha Ott Mgt.) on Nov. 16. Handsome and statuesque, Miss Musgrove revealed a large and beautiful, well-trained voice. If her upper tones were as lucious as those of her medium and lower register, we would not hesitate to call her a "find" of the current season. As it is, the artist's clear diction in English, German and Italian, and her way of projecting music and text equally well, mark her as a serious artist worthy of many appearances in the years to come. The singer had in Clarice Sauders a capable accompanist.

### Ervin Laszlo Plays

Ervin Laszlo, pianist, no longer makes his appeal as a boy prodigy, but as a young artist whose maturity has reached a level where his performance of Beethoven's "Pathetique" Sonata did not depend only on his fleet fingers and strong wrists, but on intelligence of interpretation. This reviewer was not quite as much in sympathy with the over-pedaled, too vociferous performance of the Liszt Sonata. Due to other assignments, the second half of the concert could not be heard.

### Israel in Egypt at Rockefeller Chapel

In that grand Gothic building, Rockefeller Memorial Chapel, one heard fine music of the Gothic period on Nov. 9, when Handel's Israel in Egypt was performed by 47 members of the University of Chicago Choir, accompanied by 24 Chicago Symphony players, with Richard Vickstrom, conductor. The oratorio was given more or less within the dimensions of Handelian ensemble (25-35 each of chorus and orchestra). This was glorified music, worthy of the lofty architecture within which it was presented, surely more convincing beneath the vaulted ceilings than it might have been in a concert hall accustomed to less sacred music.

One hesitates to mention some artists above others, when all combined to give an almost flawless performance; the soloists included Marion Davis and Charlotte Vickstrom, sopranos; Lillian Chookasian, contralto; Paul Nettinga, tenor; Henri Noel and Earl Wilkie, basses; Heinrich Fleischer, organist.

J.DE L.

### Chicago Musical College Winners

Two students of Chicago Musical College were winners in the fourth city-wide contest conducted by the Crescendo Musical Club, it was announced by Mrs. Oscar Nelson, president. Willard Straight, 22, pianist, and Delmer Schroer, 20, baritone, will receive awards of $100 each to be used for their musical education. A third winner is Shirley Norberg, violinist, who teaches at North Park College.

### Ganz Speaker at Toronto Convocation

Rudolph Ganz, pianist, conductor, composer, and president of the Chicago Musical College, was the speaker at the 1952 Convocation Exercises of the Royal Conservatory of Music in Toronto recently. With Dr. Edward Johnson presiding, Dr. Sidney Smith, president of the University of Toronto, presented diplomas to the graduates. The exercises were held at Convocation Hall on the University campus, Nov. 13.

### Harriet Kay Student Soloist

John Thomas Covelli, 16-year-old pupil of Harriet Kay, whose talent has won him many honors, will be soloist with the Civic Orchestra in Orchestra Hall on Dec. 19, playing the Grieg Piano Concerto under George Schick's baton.

### De Paul Dean in Recital

Dr. Arthur C. Becker, Dean of De Paul University School of Music, was presented in the first of a series of organ recitals under the auspices of the American Guild of Organists (Illinois Chapter) at Saint Ita's Church on Nov. 9. The program, in addition to works of Handel, Bach, Saint-Saens, Tournemire, Seth Bingham, Vierne, Dooner and Widor, included Mr. Becker's Four Antiphone of the Blessed Virgin Mary.

### MacDowell Birthday Fund Musicale

Piano and voice students of Bessie Ryan were presented in a MacDowell Birthday Fund program at Kimball Hall on Nov. 7. Among those taking part was Vivin Scott, 12-year-old boy soprano. The Regan family of five young pianists opened the program, playing a Bach Musette.


**Clarence E. Cramer**
Kimball Bldg Chicago

**Longines Symphonette & Mishel Piastro**
"Top Award" Radio Symphony

**Ida Krehm—International Pianist**

**Chicago Piano Trio**
Harold Eisberg–Adele Tilson–Richard Faith

**Page-Stone Ballet**
Ruth Page, Bentley Stone, 25 people

**Serenaders Male Quartet**
Radio and Television fame

**Katherine Flowers Dancers**
Folklore Negro Dances; 8 people

**In Operetta Time**
**Elizabeth Humphrey — Bernard Izzo**
Soprano Baritone

FATHER FLANAGAN'S
**BOYS TOWN CHOIR**
FATHER FRANCIS SCHMITT, DIRECTOR
NOW BOOKING — WRITE DAVID B. WHALEN, 502 PARK AVE., NEW YORK 22, N. Y.

**AMERICAN CONSERVATORY OF MUSIC — CHICAGO**
Offers courses in all branches of music and dramatic art
Founded in 1886—Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John B. Hattstaedt, President, 583 Kimball Building, Chicago

**RUDOLPH GANZ**
Booking 1952-53
Address: Hotel Pearson, 190 E. Pearson St., Chicago
Steinway Piano—Decca Records

# Balanchine Stages "Scotch" Symphony

By Rosalyn Krokover

The New York City Ballet's first premiere of the season, on Nov. 11, was George Balanchine's setting of Mendelssohn's Scotch Symphony. Balanchine has dropped the score's first movement, using the final three and also keeping the original title. Balanchine's choreography is plotless; he has done nothing more than integrate the music with the movement and suggest an appropriate atmosphere. This he does very successfully, but it would be hard to maintain that the work is much more than one of those able Balanchine exercises; and while the music and costumes are different, the observer has a quiet feeling that he has seen it all before, somewhere, somehow.

With Maria Tallchief, Andre Eglevsky and Patricia Wilde in the solo roles Balanchine had the perfect instruments to exploit his ideas. Tallchief and Eglevsky had a tender, meditative pas de deux in the third movement, while Patricia Wilde's fantastic strength and technique stood her in good stead for the intricate ballet virtuosity kept within the frame-work of the stylistic idiom of the Highland Fling which the choreographer conceived for her. The corps de ballet appeared sure-footed, and all went off smoothly for a first performance.

There was a properly atmospheric drop by Horace Armistead and the usual expert lighting by Jean Rosenthal. However, the designs of the costumes were given to two people—Karinska for the girls, David Ffolkes for the boys. One got the impression that notes and ideas were never exchanged. The boys were dressed in handsome, respectably authentic kilts while the girls had the most delicate of pseudo-peasant costumes. This lent an incongruous effect.

A fair performance of Concerto Barocco, with Tanaquil LeClercq, Patricia Wilde and Nicholas Magallanes, opened the program. This was followed by Tod Bolender's first appearance in Tyl Ulenspiegel, the part that was created and conceived for Jerome Robbins. Comparison would be unfair since the two dancers' style and approach to dance in general are so dissimilar. Bolender's conception of Tyl is more gentle, less acid, although he did have a way of getting his points across.

Cakewalk, the closing ballet, is obviously still undergoing changes and continues to improve under the discerning eye of its gifted choreographer, Ruthanna Boris. New to us in the cast was Beatrice Tompkins in the part usually associated with Janet Reed. Miss Tompkins is an experienced dancer and expert comedienne but somehow the role is better suited to Miss Reed's particular brand of personality. Otherwise Wilde, Mounsey, Bliss, Breckenridge, Jillana and Frank Hobi were in their usual roles and it was a bang-up performance.

### Premiere Postponed

Picnic at Tintagel was substituted for the originally scheduled premiere, on Nov. 18, of Balanchine's Metamorphoses. The latter's first showing was postponed until Nov. 25. Card Game, Pas de Trois and Bourree Fantasque made up the balance of the program.

Even Melissa Hayden's brilliance as the Queen of Hearts and Jillana's ingratiating charm as the Queen of Spades could not make up for the general untidiness of the Card Game performance. This is not a good ballet at best; and unless the corps de ballet is rehearsed and drilled to match the Radio City Rockettes there is no point to it at all. Quite the opposite were the presentations of Pas de Trois and Bourree Fantasque. Tallchief, Eglevsky and Wilde were dazzling in the former and the latter had wonderful spirit and a truly memorable performance by LeClercq, who was admirably partnered by Bolender.

The orchestra was consistently excellent under the direction of Leon Barzin and his assistant, Hugo Fiorato.

### Ballet Theatre to Tour Abroad

Ballet Theatre, currently on a coast-to-coast tour, will leave on April 23 for an extended seven-month European tour. The first engagement opens on May 4 at the San Carlo Opera House in Italy. The company will, as on a previous tour of Europe, be known as the American National Ballet Theatre and is expected to have the cooperation of the Cultural Relations Division of the U.S. Department of State.

Anatole Heller, of the Bureau Artistique International, Paris, is the European representative for the company. Mr. Heller has flown here from Paris to make arrangements for the engagements in London, Paris, Zurich, Rome and for festival appearances in Edinburgh, Holland, Florence, Venice and Berlin.

Alicia Alonso, Igor Youskevitch, John Kriza and Mary Ellen Moylan will be the leading dancers in a repertoire of 20 ballets, and soloists will include Paula Lloyd, Ruth Ann Koesun and Eric Braun. The corps de ballet will be under the direction of regisseur Dimitri Romanoff and ballet master Edward Caton. Joseph Levine is to be the musical director.

The newly organized Ballet of Mia Slavenska and Frederic Franklin will have its initial Broadway showing at the Century Theatre for one week starting Dec. 8. Alexandra Danilova will be the guest star and there are four new works—Valerie Bettis' A Streetcar Named Desire, Slavenska's Symphonic Variations, and Portrait of a Ballerina Zachary Solov's Mlle. Fifi—to be presented. The repertoire will also include La Petite Danseuse a Quatorze Ans, Nutcracker Suite and the Don Quixote Pas de Deux.

John Martin, New York Times' dance critic, addressed the Nov. 23 meeting of the New York Ballet Club at the Theatre Studio of Dance. . . . The 25th anniversary of Isadora Duncan's death will be commemorated by a program of her dances to be performed in Carnegie Hall on Dec. 14. Those participating in the program are former professional members of the Isadora Duncan Dancers, who have toured under the direction of Irma Duncan. The dancers are Ruth Fletcher, Mary Garland, Hortense Kooluris, Sima Leake and Julia Levien.

First New York performances scheduled by José Limón and his company at the Juilliard School of Music are: El Grito, The Exiles, Night Spell (Dec. 5 and 7), The Visitation, Fantasy and Fugue in C major and Fugue in C minor (Dec. 6 and 12), and The Queen's Epicedium (Dec. 13 and 14).


JUANA

DANCE PORTRAITS

1952-53

Midseason Lectures and Special Courses

*at Ethnologic Dance Center*

KAUFMANN AUDITORIUM

MARCH 21

*First N. Y. Recital in 3 Years*

Mgt. Musical Artists
119 W. 57th St.
New York 19, N. Y.



NCAC National Concert & Artists Corporation

Concert Division — Marks Levine, Director
711 Fifth Avenue — New York 22, N. Y.

Includes for Season 1951-52

Ellabelle Davis
"The best the American concert stage can offer."—*Boston Herald*

Jean Graham
PIANIST

Julius Katchen
PIANIST

Steven Kennedy
AMERICAN BARITONE

Eva Likova
DRAMATIC COLORATURA SOPRANO

Robert Merrill
LEADING BARITONE — METROPOLITAN OPERA

Nell Rankin
MEZZO-SOPRANO — METROPOLITAN OPERA

Josette Yvette Roman
DUO-PIANISTS

Salzedo CONCERT ENSEMBLE
Carlos Salzedo — Jeanne Chalifoux
Ruth Freeman — Marcia Barbour

Joseph Schuster
CELLIST

## NEW YORK CONCERTS

*(Continued from page 7)*

great excellence was the work of the choruses. Not only was the musical delivery of the tremendously difficult score virtually flawless but the enunciation of the French text, in which also all the soloists excelled, was immaculate. When the last chord subsided, there was deal silence in the hall, but after a few seconds pandemonium broke loose.

H. W. L.

**National Orchestral Association, Leon Barzin** conducting, Nov. 10, E.—Launching its 23rd season, the noted training orchestra presented a program of classics. The young players were spirited and clean-cut in their treatment of Haydn's "Clock" Symphony. David Nadien was soloist in Beethoven's Violin Concerto. His reading was smooth and, despite some faulty pitch at times, excelled in the lyrical slow movement and the finale. The orchestral response was not yet at the peak which it will reach later, despite the conductor's expert directions. The Brahms Second Symphony offered an easier task of coordination, and in the main was played with tonal beauty and fullness. R. K.

**Harry Shub,** Nov. 7, E.—With a generally impressive technique and a musical style that ranged from sobriety to showmanship, the American violinist performed four sizable compositions, the Brahms A major Sonata, the Chausson Poème, the Vieuxtemps A minor Concerto, and Roussel's D minor Sonata. The last novelty proved to be a lengthy, classic re-working of certain French Symbolist ideas, in the main graceful, delicate, fluent, and wistful. But its moods and materials were too similar and repetitious to retain one's interest to the end. Mr. Shub's playing reached its height of sensitivity in the Roussel and Chausson works. In these his nuances were finer, his tone more rounded, and there was less forcing of impassioned measures than in the Brahms and the Vieuxtemps. While not the most lyrical of violinists, he shaped every phrase with clarity. Leon Pommers was the helpful accompanist, at his best in the Roussel Sonata. E. B.

**Boy's Town Choir,** Nov. 8, A.—The 55-voice choir, famous as one of the activities established by the late Msgr. E. J. Flanagan, the founder of Boy's Town, included New York in its annual coast-to-coast tour of Canada and the United States. The group, under the inspirational leadership of the Rev. Francis P. Schmitt, offered a beautifully-devised, well-sung program, entertaining and educational. Whether singing classic airs of Morley and di Lasso, gay carols, modern pieces like Samuel Barber's Mary Hynes, or songs as delicate as the Mariä norm of resonance and a vocal center that remained sure through *pianissimi* and *fortes* alike. Other lovely items were the Farewell of the Shepherds from Berlioz's L'Enfance du Christ, the Gevaërt Chanson Joyeuse de Noël and a liturgical group by Palestrina, Vittoria, Brahms and Bruckner, plus Gregorian numbers. A rarity was the Missa a Quattro Voci da Cappella of Monteverdi, this possibly being the first American performance of the Mass. Later came popular American folk ballads, art songs and Spirituals. The list closed with an arrangement of Johann Strauss' Beautiful Blue Danube. The entire choir numbers 200, of whom 55 are chosen for the concert tour. Father Schmitt, besides his splendid direction of the singing group, heads the Music Department of the home. M. C.

**Frederick Marvin,** Nov. 11, E.—Mr. Marvin is well known from earlier appearances here, when he gave evidence of being a romantic pianist of sensitivity, averse to the display of shrill colors in touch and dynamics. Since he was last heard, however, he has changed his approach somewhat, now apparently preferring a percussive treatment of the keyboard and a mostly black and white dynamic coloration. This was evident in his playing of Bach's Toccata in G major, and more so in Haydn's Sonata in D major, No. 50, the latter a fortunate program selection, for it is little played and a marvellous piece. In Schumann's Kreisleriana, there was little of the intimate and romantic sweetness which in spite of the dramatic passages, permeates this composition. Satie's Veritables Préludes Flasques (pour un Chien) fared better; here his playing paralleled the intellectualism of the music. Jose Malsio's percussive Toccata (written for and dedicated to Mr. Marvin) had a striking premiere. The program ended with Falla's Concerto for harpsichord or piano, flute, oboe, clarinet, violin and cello, with Mildred Hunt Wummer, Joseph Marx, David Weber, Alexander Cores, and Maurice Balkin assisting. The excellent technical facilities of Mr. Marvin came to full effectiveness in this score.

H. W. L.

**Mischa Elman,** Nov. 19, E.—To speak of the famous tone of Mr. Elman is like carrying coal to Newcastle, but in addition to this asset he played with consummate musicianship a program which

*(Continued on page 30)*


MARGARET
**SITTIG**
*VIOLINIST*
Suite 701, 119 W. 57th St.,
New York 19, N. Y.

# PIANO TEACHERS!

***Get Superior Results by Using***

## CURTIS PIANO COURSE MATERIAL

***For Class and Individual Instruction***

**FUNDAMENTAL PIANO SERIES**
**by HELEN CURTIS**

**First Piano Reader** ..... **$ .75**
Preparatory (for very young children)

**Supplementary Material**—18 pieces
When purchased with First Piano Reader ..... **.25**

**Book I**—Grade I (Revised) .. **1.00**

**Book II**—Grade II (Revised-Analyzed) .. **1.00**

**Book III**—Grade III (Analyzed) **1.00**

**Book IV**—Grade IV (Analyzed) **1.00**

**Book V**—Grade V (Analyzed) **1.00**

**These** Books contain the ***Highest Type of Teaching and Recital Material.***

**Each** Volume is a Complete Course of Study for the Grade.

**Delightful** Melodies, Brilliant Solo and Ensemble Pieces, Etudes, Technical Studies and Finger Drills are included.

**All** Pieces in Books II, III, IV and V are Analyzed.

**All** Material is Closely Graded, proceding from the Simple to the more Difficult — and includes work for the Pre-school and Kindergarten student, up through the Elementary, Junior and Senior High and Adult Grades.

**HARRIS F. ROOSA, *Publisher***

**25 EAST JACKSON BLVD.** **CHICAGO, ILLINOIS**

*A New Rising Star from the Studio of*

# LOTTE LEONARD

**Recent Press Reviews of Miss Dobbs**

**STOCKHOLM:**
"We were enriched by a new really great singer."

**AMSTERDAM (HOLLAND FESTIVAL):**
"When talent is allied with such beauty of voice, such expressive musicianship, it should take its possessor right to the top."

**ATLANTA:**
"Her voice was unspeakably beautiful . . . one of the few completely trained singers."

**STUDIO: 48 W. 84th St., New York** **By Appointment** **TR. 4-6348**

Mattiwilda Dobbs
*Coloratura Soprano*

## MME. LENOX-DARCY
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. 19 CO. 5-8450

## BERNARD TAYLOR
TEACHER OF SINGING
Juilliard School of Music
684 Riverside Drive, N. Y. C. MOnument 2-6797

## BETSY CULP DORNAY
COMPLETE VOCAL TRAINING—REPERTOIRE
For many years teacher of:
DOROTHY KIRSTEN EDDIE ALBERT
LUCILLE MANNERS JOSE FERRER
344 West 72nd St., New York 23 TR. 7-4000

## MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-9430

## MARGARET HENKE
VOICE PHYSIOLOGIST
Teacher of the Italian Bel-Canto Art of Singing: A simplified System of Voice Training as crystallized from the latest developments of Phonetical Research in coordination with the Traditional Precepts of the Old Masters.
610 Riverside Dr., N.Y.31. 54 Sumner Rd., Tenafly, N.J. EN. 4-9439

## SOLON ALBERTI
"teacher of singers"
VOICE TECHNIQUE
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

## HEDY SPIELTER
PIANIST — PEDAGOGUE
Teacher of Denise Dube, Alan Mandel, Sheila Minzer and for nine years teacher of Richard Korbel and Toba Brill
344 West 72nd St., N. Y. C. SChuyler 4-9878

## MME. EMMA FRANCO
Italian Grand Opera Singer
Accepts Pupils For
OPERA — CONCERT — ORATORIO
57 W. 75th St., N. Y. 23 TR. 7-4281

## FRANCES CLEVELAND
SOPRANO — TEACHER
How to Play With Your Voice — Appointments by mail
Studio 905, Carnegie Hall, N. Y. C.

## PAUL LAREY
TEACHER of VOICE
TECHNIQUE — INTERPRETATION
148 W. 72nd St., N. Y. C. ENdicott 2-1567

## LEIMER-GIESEKING METHOD OF PIANO PLAYING
for beginners and advanced students
V. GHOJEVATZ, pupil of Leimer (teacher of Gieseking)
P. O. Box #181, N. Y. C. 19 UN. 5-9055

## RACHEL LEON
VOICE COACH
Interpretation — Concert and Opera Repertoire
245 W. 88th St., N. Y. C. 24 SChuyler 4-4550

## PROF. EDGAR SCHIFFMANN
PIANIST - TEACHER
formerly Faculty of State Academy of Music, Vienna
180 West 87th St., New York 24 TR. 3-9723

## MADELEINE CARABO
VIOLINIST — TEACHER
Studio 1003, Carnegie Hall — By Appointment
Write: Tuttle Road, Briarcliff Manor, N. Y
Phone: BRiarcliff 6-1629

## JACOB EISENBERG
TEACHER OF PIANO
Author of The Pianist and other music books
412 77th St., North Bergen, N. J Union 3-7281

## LOUISE JENKINS
TEACHER OF SINGING
VOICE BUILDING — COACHING
260 West End Ave., N. Y. 23, N. Y. TR. 4-0666
Member NYSTA and NATS

# PROFESSIONAL DIRECTORY

## ANTON ROVINSKY
ARTIST PIANIST — TEACHER
Former years of study can be salvaged.
If you have talent, it can be realized.
617 Steinway Hall, New York 19, N. Y. Tel.: Cl. 7-6773

## REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone CIrcle 7-2634

## FRANTZ PROSCHOWSKI
VOICE TEACHER and CONSULTANT
Vocal Adviser to Nadine Conner
180 W. 58 St., N. Y. C. CO. 5-2136

## ALFRED STOBBI-STOHNER
TEACHER OF VOICE
ACCOMPANIST—COACH
135 West 56th St., N. Y. C. CIrcle 6-6938

## FRANCES MANN
PIANO FACULTY
JUILLIARD SCHOOL OF MUSIC
404 Riverside Drive, New York, N. Y.
ACademy 2-6137

## ROBERT TABORI
TEACHER OF SINGING
*Specialist in Voice Correction and Development*
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

## LILI WEXBERG
TEACHER of SINGING
Voice Placement
Faculty N. Y. College of Music
Studio: 58 E. 86th St., N. Y. 28, N. Y. BU. 8-7791

## RICHARD McCLANAHAN
Matthay exponent, formerly his representative. Private Lessons, Teachers Courses, Forums—Summer class—July 8 to Aug. 14, inc.
901 Steinway Bldg., N. Y. C. (Tues.-Fri.) Cl. 6-8950, other days, Kl. 9-8034

## MME. GERTRUDE H. GLESINGER
TEACHER of SINGING
For Artists and Students — Children's Workshop
Studios: Carnegie Hall and
440 E. 78th St., N. Y. C. BU 8-2091

## HERBERT RICKER, B.A., B.M., M.M.
CONCERT PIANIST—COMPOSER
Develops Young Artists for Concert
Studio 716 N.W. 19th St., Oklahoma City, Okla.
Guest Teacher, Summers, Sherwood Music School, Chicago

## EVA KOVACH
VIOLINIST — TEACHER
311 E. 72 St., New York, N. Y. RE. 7-0629

Teacher-members of the
## LESCHETIZKY ASS'N OF AMERICA

**Mme. Avis Bliven Charbonnel**
Pianist
123 Benevolent St., Providence, R. I.

**Marion Wilcox Coomes**
Teacher of Piano—Teacher Normal Course
4212 46th St., N.W., Washington, D. C.

**Heinrich Gebhard**
Pianist-Teacher
33 Manchester Rd., Brookline, Boston, Mass.

**Edwin Hughes**
Pianist-Teacher
338 W. 89th St., N. Y. 24—SC. 4-0261

**Nathan Sacks, *Director***
St. Louis School of Musical Art, Inc.
459 N. Boyle Ave., St. Louis 8, Mo.

**Florence Trumbull**
Pianist-Teacher
2118 N.W. 18th St., Oklahoma City 7, Okla.

## WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

## GLADYS MAYO
TEACHER OF PIANO
MUSICAL GUIDANCE for Children
SPECIAL COURSES for Teachers
550 Riverside Dr., N. Y. C. MO. 2-6114

## FANNY CLEVE
TEACHER OF SINGING
Opera Work Shop — Concert — Oratorio
160 W. 73rd St., N. Y. C. 23 TRafalgar 7-6706

## ROSE RAYMOND
PIANIST AND TEACHER
Exponent of TOBIAS MATTHAY Principles
Summer Courses New York City
320 West 86th St., N. Y. 24, N. Y. EN. 2-7597

## RAYMOND BAUMAN
Director Beau-Monde Music Studios
PIANIST — COMPOSER — COACH
160 W. 73rd St., (Studio 3F) N. Y. C. 23 TR. 7-6706

## PROF. JACQUES STUECKGOLD
SINGING TEACHER of these present and former Metropolitan Artists.
Grete Stueckgold, Zinka Milanov, Kurt Baum, Mario Berini, Gerhard Pechner, Alexander Sved, Max Lorenz and Sigrid Onegin, Cari Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Marita Farell.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

## MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N. Y

## Prof. ANGELA WESCHLER
GUIDANCE FOR PIANO TEACHERS
Teaching Aids for Practising and Prospective Piano Teachers
Faculty member, N. Y. College of Music
171 West 71st St., N. Y. C. SChuyler 4-7675

## ZENKA STAYNA
VOICE TEACHER — PROGRAM BUILDING
Teacher of Daniza Ilitsch and Inge Manski formerly of Metropolitan Opera Association
Apt. 6A, 164 W. 79 St., N. Y. C. TR. 3-9214

## ETHEL GLENN HIER
COMPOSER — PIANIST — TEACHER
Beginners in Composition, Ear-Training and Sight-Reading
205 W. 57th St., N. Y. C. Cl. 7-5175

## HERTA SPERBER
SOPRANO — TEACHER OF SINGING
Studios: N.Y.C., 201 W. 77th St.—Mon., Thur., Fri
Providence, 385 Westminster St.—Tues., Wed
N. Y. C.—TR. 4-2362 Prov.—DE. 1-3034

## HENRIETTA M. HEATH
PIANIST and TEACHER
Classes for adults and children
13 Lorraine Place, Summit, N. J.
Tel.: SUmmit 6-6534

## ROBERT POWELL Tenor
TEACHER of SINGING
Traditions of Garcia — Viardot — Von Klenner
Cincinnati Conservatory of Music
Highland Ave. & Oak St., Cincinnati, Ohio

## ADI BERNARD
CONCERT PIANIST - PEDAGOGUE
RECITALS and BROADCASTS
Teacher of the ITURBI Technic
Studio: Hotel Ansonia, B'way & 73 St., N. Y. SU. 7-3300

## SERGEI TARNOWSKY
PIANIST — TEACHER
MASTER CLASSES
2012 Pinehurst Road Hollywood 28, Calif.

## FLORENCE RUSSELL
VOICE BUILDER — MUSICAL COACH
424 No. Larchmont Blvd. Los Angeles 4, Calif.
Telephone: Hollywood 9-6684

## MUSICAL JOTTINGS

Bayreuth announces its next festival, opening July 23 with Lohengrin and closing Aug. 23 with Parsifal. . . . The Vienna Concert Hall Society is planning a festival of modern music, June 8 to 20, as part of the Vienna Festival Weeks, May 30 to June 21 with orchestras and chamber groups of that city and the **Scarlatti** Orchestra of Naples. . . . **Douglas Moore,** composer and **MacDowell** Professor of Music at Columbia University, discussed Opera in America in the lecture series at Barnard College. . . . Some 700 high school students took part in a second "Opera Sing" held under **Boris Goldovsky's** direction at the Fall River, Mass., High School culminating several months' study of Aida in the Bristol County Public High Schools. . . .

The League of Composers, marking its 30th anniversary in 1953, is expanding its plan to present contemporary composers in person during programs of their works in some 20 schools. . . . Because of illness, **Frank Sheridan,** pianist, has cancelled his concerts scheduled for this season; his four appearances with the Musicians Guild will be fulfilled by **Eugene Istomin, Leonid Hambro, Artur Balsam** and **William Kapell.** . . . **Lionel Barrymore** serves as narrator in his composition, Ali Baba and the Forty Thieves, recently issued by MGM Records. . . . **Eleanor Steber's** new costumes for Elsa at the "Met" were designed by **Lucien Prideaux;** she coached the role with **Prof. Heinrich Schmidt** at Salzburg last summer, and acting with **Erica von Wagner,** wife of **Fritz Stiedry. . . . Jose Galli,** author of several works on astronomy, and the brother of **Amelita Galli-Curci,** died in Buenos Aires recently. . . .

Music based on **Shakespeare's** dramas is being featured by **Erich Leinsdorf** this season with the Rochester Philharmonic Orchestra. . . . To overcome shortage of string players, the General Education Board made a grant to the University of Mississippi to engage a professor in this department; **Arthur Kreutz,** composer-violinist, has been appointed. . . . **Alice Farnsworth,** soprano, from Massachusetts, made her debut in opera in Bergamo as Aida. . . . The premiere of a Concertato for Orchestra by **Peter Mennin,** commissioned by the Erie Philharmonic Orchestra, was given there under **Fritz Mahler.** . . .

**Roberto Rossellini,** film director, is reported planning to conduct Otello with the San Carlo Opera of Naples, Dec. 13, the cast including **Renata Tebaldi, Ramon Vinay** and **Gino Bechi. . . . Theodore Bloomfield** led the Vienna State Opera Orchestra in works of **Beethoven, Mozart, Berlioz, Bartok** and **Barber** in his debut in that city. . . . **Isaac Stern** both directed and played a **Bach** Concerto with the Lamoureux Orchestra of Paris, in a program including concertos by **Mozart** and **Beethoven** under **Jean Martinon's** direction. . . . **J. Bailey Harvey** is the new conductor of the Columbia University Glee Club. . . . A Young Players Orchestra has been organized under the auspices of the Parents League of N. Y., composed of students from private schools, and held its first rehearsal under **Stanley Gauger,** director of music at Allen Stevenson School. . . .

**Serge Prokofieff's** new Seventh Symphony recently was given its first public hearing by the All Union Radio Symphony Orchestra, in Moscow. . . . The Welsh National Opera Company at Cardiff produced **Verdi's** Nabucco in October. . . . The company from the U. S. presenting Porgy and Bess has had a successful run in London; **William Warfield** interrupted his engagement to make an appearance at the Worcester Festival in this country. . . . The 1952 awards of the London Royal Philharmonic Society went to **Malcolm Macdonald** for his Second Symphony (first prize) and **Stephen Dodgson** for his Symphony in E flat (second). . . .

**Gladys Swarthout** returned from Italy, where she made motion picture shorts for TV, and opened her concert season as soloist with the National Symphony in Washington with the first complete hearing in the U. S. of **Chausson's** Poème de L'Amour et de la Mer. . . . The Philadelphia Orchestra under **Eugene Ormandy** on Nov. 12 opened the Tenth Jubilee Concert Series at Hunter College. . . .

Because the second violinist of the Pro Arte Quartet of the University of Wisconsin, **Albert Bahier,** is recuperating from an illness in Belgium, the group has become a trio *pro tem.* . . . **James Christian Pfohl,** founder and director of the Brevard, N. C., Music Festival, has been named musical director of the Jacksonville Symphony Orchestra in Florida. . . . The N. Y. City Opera Company at the close of its home season visited Detroit the week of Nov. 4, Indianapolis Nov. 10, Chicago between Nov. 12 and 30, and East Lansing, Mich., Nov. 24. . . .

The U. S. branch of the International Society for Contemporary Music, following its reconciliation with the parent organization, is now considering American scores for the next festival. . . . The 20th anniversary of the Municipal Orchestra at Lake Constance in Germany is being marked with special concerts.

The N. Y. City Center of Music and Drama announced on Nov. 14 that its season of the spoken drama would be cancelled this year because of lack of funds, while the opera and dance divisions would go on as usual. . . . Six "Great Ladies" honored at the luncheon of the New York Philharmonic-Symphony Friends on Nov. 13, in recognition of 25 years' devoted service to the orchestra (each receiving a silver card tray suitably engraved) were **Mesdames William C. Breed, Elbridge Gerry Chadwick, Charles S. Guggenheimer, Lytle Hull, John T. Pratt** and **Frederick T. Steinway.** . . . A surprise dinner party for **Dr. Benno M. Lee,** director of the Hunter College Concert Bureau, at the Lotos Club on Nov. 1, was attended by 100 music-lovers. . . . A weekly Sunday afternoon free concert series at the N. Y. Historical Society opens on Dec. 7 and extends to March 22. . . . **Francis Poulenc** has dedicated his Quatre Motets pour le temps du Noël to **Felix de Nobel** and the Netherlands Kammerkoor, which was to premiere the work in November in Madrid at the opening of the Dutch Library there. . . .

The Boston Symphony will give a special concert for its Pension Fund in Carnegie Hall, Sunday evening, Dec. 7; **Pierre Monteux** will lead a **Beethoven, Franck** and **Wagner** program, with **Margaret Harshaw,** soprano, as soloist.

**Pierre Boulez,** French composer, is visiting the U. S. in his capacity of musical director for the French dramatic company of **Jean-Louis Barrault** and **Madeleine Renaud. . . . Rosalie Miller,** vocal teacher of **Arthur Budney,** baritone, gave a reception to celebrate his debut with the "Met"; among those attending were **John Brownlee** and **Regina Resnik,** the latter a former Miller pupil. . . . An Oklahoma dust storm on Oct. 30 forced **James Melton** to end a concert.


**COACH—ACCOMPANIST**

**Herman ALLISON**
Accompanist to
Miss Margaret Truman

**Henri ARCAND**
CONCERT ACCOMPANIST
Available for extended Western tours.
319 S. W. Oak St., Portland 4, Ore. BR. 7393

**Alberta Masiello BOSCO**
COACH — ACCOMPANIST
160 W. 73 St., N. Y. C. TR. 3-9510

**Ruth BRADLEY**
COMPOSER - COACH - ACCOMPANIST
14 Washington Pl. E., N. Y. C. SP. 7-3700

**Harold EISBERG**
COACH — ACCOMPANIST
152 East Ontario, Chicago, Ill. DE. 7-2830

**Lela HANMER**
ACCOMPANIST—CONDUCTOR
American Conservatory Kimball Bldg., Chicago

**Robert Payson HILL**
COACH — ACCOMPANIST
Teacher of Piano
160 W. 73rd St., N. Y. C. 23 TR. 7-6700

**Helen LEEFELT**
COACH — ACCOMPANIST
721 N. Michigan, Chicago, Ill.
Tel. EU. 6-3696

**Sidney RAPHAEL**
COACH — ACCOMPANIST
425 W. 57th St., N. Y. C. CO. 5-5451

**Stuart ROSS**
COACH — ACCOMPANIST
145 West 55th St., N. Y. C. 19 Circle 7-4564
On tour 1950-51 with Patrice Munsel & Charles Kullman.

**Rhea SHELTERS**
COACH — ACCOMPANIST
828 Kimball Hall Bldg., Chicago, Ill. — WE. 9-3220

**Brooks SMITH**
CONCERT ACCOMPANIST
318 East 10th Street New York 3, N. Y.
ORegon 4-4819

**Margo SMITH**
PIANIST — ACCOMPANIST
625 Fine Arts Bldg., Chicago, Ill.
WE. 9-3456

**Frances STOWE**
COACH — ACCOMPANIST
PROGRAM BUILDING
160 West 73, N.Y.C. 23 TR. 7-6700-4120

**Nell THURMAN**
COACH — ACCOMPANIST
721 N. Michigan, Chicago, Ill. DE. 7-8303

**Accompanists Unlimited**
The only agency devoted exclusively to providing accompanists in all parts of the United States
16 W. 55th Street, New York City JU. 6-3978

## NEW YORK CONCERTS

(Continued from page 27)

listed three masterpieces of the classical repertoire. The program opened with the Sammartini-Nachez Passacaglia (on a Theme with Figured Bass). In Brahms' Sonata in A, op. 100, the artist gave a reading which in its introspection, intimacy and beauty of tonal production would be difficult to duplicate. Again with Joseph Seiger's sensitive assistance at the piano, he played Mozart's Concerto in D, No. 4, which, especially in the Andante cantabile, soared to heights of moving lyricism. The second half opened with the suit from Korngold's music for Much Ado about Nothing, interpreted with charm and delicacy. The closing group offered Poème de Mai by Marsick, Cubanaise by Charles Miller, and Sarasate's Zigeunerweisen. A large audience, under the spell of Mr. Elman's mastery, demanded three encores.

H. W. L.

### TOWN HALL

**Jean Graham,** Nov. 5, E.—Along with considerable technical fluency, the talented pianist from Ohio gave evidence of musical temperament and intelligence in a diversified program. There was warmth in many phrases of the Andante in the Bach Italian Concerto. Real poignancy emerged in the coda of the slow movement in Beethoven's D major Sonata, op. 10, No. 3, and a nice sense of rhythmic differentiation was apparent in its Finale. Sensibility contributed to many fine passages in the Brahms A flat major Intermezzo, op. 76, and E flat major Rhapsody, op. 119. In much of this music, however, as well as in a Chopin group and two Rachmaninoff Preludes, an academic reserve detracted from the better accomplishments. Greater adaptability and distinctness are needed in matters of phrasing, accent, touch, and tone color to indicate differences of style.

E. B.

**Gerhard Kander,** Nov. 6, E.—With Leopold Mittman showing sound musicianship and delicacy at the piano, the violinist opened his program with the Tartini-Kreisler Sonata in G minor ("The Devil's Trill"), rounding out the first half with Chausson's Poeme and Hindemith's Sonata in D. Especially in the Poeme and the beautiful second movement of the Sonata, Mr. Kander displayed the most striking assets of his artistry, his fine singing tone, and genuine, warm interpretative gifts. Playing in intimate style, he revealed a deep immersion in the musical values, without relying on surface virtuosity and brilliance. His gifts also were effectively displayed in Mozart's Sonata in A major (K. 526), which, with Saint-Saens' Havanaise and Wieniawski's Polonaise Brillante, completed the official list. Encores were added.

H. W. L.

**Lilian Kallir,** Nov. 7, E.—The pianist proved her mettle in the opening number, Bach's Fugue in A minor and Beethoven's Sonata in F sharp major, op. 78. She has a fine command of the keyboard, coloristic gifts and a reliable and sound technic. If in certain passages of the Schumann Fantaisie, one could have imagined a more complete emotional depth, this lack could be attributed to the pianist's youth. But she portrayed the work technically to good advantage, dramatically and lyrically with beauty.

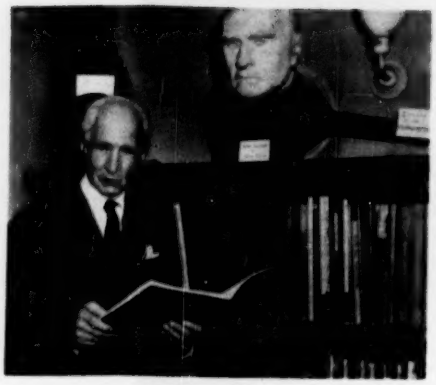
Four pieces from Zongora Muszika by Kodaly and a Toccata (first performance) by Hugo Kauders made up the first group of the second half. Kodaly's pieces are short vignettes of varying moods, Kauder's Toccata a series of variations on a theme of not too great significance, but well written and effective. Three Preludes, op. 28, and the Barcarolle by Chopin, played with excellent taste and fine pianism, ended the official program but encores lengthened the last group.

H. W. L.

**Guiomar Novaes,** Nov. 8, A.—The admirable Brazilian pianist gave a recital radiant with personal poetry, freshness, and tonal beauty. Her artistic and manysided concept of phrasing, dynamics and color helped imbue the Papillons of Schumann with a rare tenderness, playfulness and joy. She disclosed an exceptionally wide and suitable variety of mood in six Chopin Etudes, the first five and the last of opus 25. A few technical slips could scarcely blemish her achievement. Most noteworthy was her ability to contrast the Chopin and the Schumann styles with the thoughtfulness and drama of that of Beethoven, as expressed in the "Moonlight" Sonata. Vivacity, wit and charm beguiled the listener in three Debussy pieces and two Scarlatti Sonatas, in E major and D major. While delicacy and finesse were not forgotten, spontaneity and lyricism were prime factors in Mme. Novaes' recital.

E. B.

**Ethel Colt,** Nov. 8, 5:30 p.m.—As befits the daughter of Ethel Barrymore, Miss Colt, assisted with understanding at the piano by John Rank, offered a program of Songs of the Theatre. Her lyric soprano voice has a warm and delicate timbre, and she uses it with intelligence and taste. She also has a charming stage personality, and projects with ease her interpretative intentions. Her diction in all three languages, English, German and French, was clear and intelligible. Coloratura airs included the Letter Scene from Nicolai's Merry Wives of Windsor. Among the highlights were Messager's Chanson de Fortunio and Richard Strauss' Kein Andres from the opera Capriccio, a piece of beguiling lyricism. The American group listed compositions of Douglas Moore, Marc



DAVID MANNES, 87-year-old director of The Mannes Music School, seated at a table in the school's lobby where Mannes' pupils often read or study while waiting to take a lesson. Renowned as a conductor, concert violinist, music educator and humanitarian, David Mannes is one of the nation's oldest and most beloved musical figures.

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION:
COPPICUS, SCHANG & BROWN

Mario Braggiotti

Rudolf Firkusny

CARROLL GLENN

Szymon Goldberg

GORODNITZKI

SUSAN REED

Tossy Spivakovsky

Gladys Swarthout

Vronsky & Babin

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: HORACE J. PARMELEE

DILLING HARPIST

CHICAGO MUSICAL COLLEGE
Rudolph Ganz, President — Siegmund Levarie, Dean
86th Year
64 East Van Buren — Chicago 5, Illinois

Blitzstein, Richard Rodgers, Virgil Thomson and Menotti's aria To This We've Come from The Consul, the last too dramatic for Miss Colt's vocal equipment, if not for her emotional projection. In encores of various stylistic requirements, she widened the scope of her varied palette successfully.

H. W. L.

**New Friends of Music,** Nov. 9, 5:30 p.m.—The American Chamber Opera Society with Arnold U. Gamso as the sensitive and always musical conductor, performed two pre-classical operas in dramatized concert performances, Purcell's Saul and the Witch of Endor, and Jean Jacques Rousseau's opera buffa, Le Devin du Village.

The latter work was originally written as a protest against the Italian opera which dominated the repertoire of the contemporary opera houses in France. It is an innocent little idyl, the story of a shepherd and his lost and refound love, the pretty Colette, in which the village soothsayer has his decisive influence. Just as the plot is simple and charming, the music is uncomplicated, melodious, light and delightful. The performance was sung by the excellent Laurel Hurley, Chris O'Malley and Lawrence Avery, and was on the whole very spirited and conveyed the *esprit* of the work effectively.

Purcell's dramatic scena is of greater importance. It contains some of the most exquisite pages of music from the composer's pen. Mariquita Moll was outstanding in the role of the Witch—and very pretty at that. Donald Clark as Saul and Willy Jones as the Apparition of Samuel were successful associates in the impressive performance, staged with dramatic feeling in the prescribed limitations of the concert hall by Richard Wagner's granddaughter, Friedelind Wagner. The Concert Choir, Margaret Hillis, conductor, lent its valuable assistance in the choral passages.

One might question whether this compromise solution of performing operas in concert from is the most successful way to widen appreciation for musico-dramatic fare though it may provide the only available opportunity for hearing works of the rarer sort.

H. W. L.

Nov. 16, 5:30 p.m.—The Philharmonic Chamber Ensemble opened the concert with a group of pieces by Johann Pezel, Henry Purcell and Giovanni Gabrieli for various instrumental combinations. These works in the idioms of another day were performed with skill and considerable color.

Arthur Berger's Quartet in C major for woodwinds followed and received a successful hearing. It is a piece of charm and aural appeal, transparently scored, a composition of imaginative contrapuntal design.

The Symphonic Music for Nine Solo Instruments by Ernst Krenek was conducted by Dimitri Mitropoulos, who is giving his support to this praiseworthy organization. In its uncompromising modern idiom, the work, which is quite long though written only in two movements, is heavy going for the listener, though the writing is that of a master-craftsman. Mozart's Divertimento No. 7 (K. 205) brought the concert to a harmonious close.

H. W. L.

**Maryan Filar,** Nov. 10, E.—After the first few bars of the Bach-Busoni Toccata in C major, one felt the presence of a first-rate pianist. Mr. Filar, known hereabouts from his appearance last year with the Philadelphia Orchestra, plays in the grand manner. He builds his interpretations up to the monumental, and therefore, his performance is best when the object of his playing lends itself to such treatment, as in the Bach transcription named above. Playing with imagination and impressive dexterity, he was also masterly in Schumann's Carnaval. He endowed the work with a sweeping grandeur, which still left the individual episodes their charm and meaning. In Two Intermezzi by Brahms, Mr. Filar showed himself also familiar with works of smaller scale, though he was less convincing in their traversal. Three pieces by his late countryman, Karol Szymanowski, and a Chopin group, in which Mr. Filar proved his complete identification with the music, brought the recital to a stirring finale.

H. W. L.

**Oscar Gacitua,** N. Y. debut, Nov. 11, E.—Most impressive in this program was the Chilean pianist's reading of his opening work, the Bach-Liszt Prelude and Fugue in A major. Here lines were maintained in clear, convincing, balanced fashion almost to the end. The general contours of the Beethoven "Appassionata" Sonata were plainly sketched, though the dynamic range was narrowed, the dramatic impact was lessened, and there were cool passages, especially in the slow movement. Three Debussy

(*Continued on following page*)


**TAMARA BERING**
MEZZO-SOPRANO

**THEODORE KATZ**
CONDUCTOR

**GOTHIC STRING ENSEMBLE**
12 Instrumentalists in Programs of the Old Masters and Contemporary Modern Works.

**MANHATTAN OPERA GUILD**
Theodore Katz, Conductor and Musical Director.
Opera in English in Concert form.

*NOW BOOKING*
Write for Available Dates and Fees
*Management,* VALERIE TYSLIAVA
130 W. 57, N. Y. C. 19 JU. 6-5339

Mgt.:
**George Leyden Colledge—Inga Wank**
RKO Bldg., New York City

**SUSANNE FREIL,** *Soprano*
Soloist Robert Shaw Collegiate Chorale

**ALICE ENGRAM,** *Mezzo-Soprano*
Opera — Concert — Oratorio

**National Music League**
130 W. 56th St., N. Y. 19, N. Y.
Anne C. Molyneaux, Managing Director

**HAROLD BORDEN**
Tenor

**ANGELENE COLLINS**
Soprano

**BRENT WILLIAMS**
Tenor

BURTON **CORNWALL**
BASSO-CANTANTE
Concert — Oratorio
*Specialist in Natural Voice Production*
853 7th Ave. (Apt. 11A) N. Y. C. 19, CI 5-4584

ELEAZAR DE **CARVALHO**
Diretor Artistico e Regente Titular
ORQUESTRA SINFONICA BRASILEIRA
436 E. 57 St., N. Y.—Rua Alvaro Alvim, Rio de Janeiro, Brazil

**Franca DUVAL**
AMERICAN LYRIC-SOPRANO
La Scala, Milano, Italy
Via Nullo 22, Milano

JACQUES DE **MENASCE**
COMPOSER — PIANIST
Personal Representative: HERBERT BARRETT
250 West 57th St., New York 19, N. Y.

**Sigma Alpha Iota**
NATIONAL MUSIC FRATERNITY
Kathleen Darrow *National President*
1000—25th Street, Des Moines 11, Iowa

ADELAIDE **VAN WEY**
CONTRALTO
Per. Rep.: MURIEL FRANCIS & ASSOCIATES
110 E. 65 St., New York 21, N. Y.

**Elizabeth TRAVIS**
PIANIST
Concert Management HOWARD R. WILL
332 So. Michigan Ave., Chicago 4, Ill.

**FRANZ ALLERS**
CONDUCTOR
MGT.: JUDSON, O'NEILL & JUDD, INC.
Division, Columbia Artists Mgt., Inc., N. Y. C.

Naomi **PETTIGREW**
SOPRANO
CONCERT — ORATORIO — RADIO
Suite 701 119 W. 57th St., N. Y. C. 19

MARIO CAJATI **CORTEZ**
CONDUCTOR
Opera — Symphony
Suite 701—119 West 57th St., New York City 19

**FLORENCE MERCUR**
PIANIST
SEASON 1952-53
Mgt.: Paul Burton, 246 Fifth Ave., New York 1, N. Y.

CARMEN **BERENDSEN**
VIOLINIST
Season 1952-53
George A. Jakobsen, 9113—218 Pl., Queens Village 28, N. Y.

**AMERICAN PIANO TRIO**
Stephen Kovacs, Anette Carol, Esther Fernandez
Suite 701, 119 W. 57th St., New York 19, N. Y.
*3 Steinway Grands on tour*

**Lucie BIGELOW ROSEN**
THEREMINIST
Concert Mgt.: WILLARD MATTHEWS
123 East 53rd Street New York, N. Y

DAVID **DAVIS**—*Violinist*
Celebrity Artists Corp.
Walter Preston Mgt., Inc., Radio, Television
119 W. 57th St., New York 19, N. Y.

*Reserve Your Space Now For*
**MUSICAL COURIER'S**
**ANNUAL BOOKING ISSUE**

Grace Curtis
**PANVINI—RICE**
Vocal Studio
Students prepared vocally and interpretively for all phases of a career—opera, operetta, concert, television, etc. Students will be presented when ready.
853 7th Ave. (Apt. 5A) N. Y. C. 19 CO. 5-0046

**OPERATIC ACTING**
ROSE LANDVER
Studio: 325 Riverside Drive
UN 5-4422

**CAROLINE BEESON FRY**
TEACHER OF SINGING
3 Orchard Pkwy., White Plains, N. Y.; 152 W. 57 St., N. Y. C.
White Plains 9-2900 Col. 5-2900

**WILLIAM YARBOROUGH**
AMERICAN CONDUCTOR
Suite 701—119 West 57th Street—New York 19, N. Y.

**SYLVAN LEVIN**
MUSIC DIRECTOR, Station WOR
1440 Broadway, New York 18, N. Y.

**ROY CAMPBELL**
TEACHER OF SUCCESSFUL SINGERS
Styl-izing for Radio, Television and the Theatre
807-08 Carnegie Hall New York

**JUANA** *Dance Portraits from Many Lands*
Management: Musical Artists
119 W. 57 St., N.Y. C. 19

**RALPH LEOPOLD**
PIANIST
Studio: 30 West 69th St., N. Y. 6

**GRACE HOFHEIMER**
Studio 811, 113 West 57th Street
Tel. Circle 7-8178
INQUIRE ABOUT "COURSE FOR PIANO TEACHERS"

**Alfred HOPKINS**
TENOR — TEACHER of SINGING
201 West 77th St., New York 24, N. Y.
TRafalgar 4-2362

**Frederick HEYNE**
TENOR VOICE TEACHER
OPERA — CONCERT — ORATORIO
259 W. 12 St., N. Y. C. 14 WAtkins 9-2660

**MARIA CARRERAS**
Concert Pianist — Teacher
"INTERPRETIVE AUTHORITY."—*N. Y. Herald-Tribune*
160 E. 79th St., N. Y. C. BU. 8-0311

**VICTORIA REBOLLO**
COLORATURA SOPRANO
CONCERT — RADIO — TELEVISION
Suite 701, 119 W. 57th St., New York 19, N. Y.

Anthony **MARLOWE**
LEADING TENOR
Royal Opera House
Covent Garden — London

LILLY
**WINDSOR**
*Lyric Soprano*
"SHE CAME — SHE SANG — SHE CONQUERED." *Times Herald, Washington, D. C.*
Vincent Attractions, Inc.
119 West 57th St., N. Y. 19, N. Y.

## NEW YORK CONCERTS

*(Continued from preceding page)*

pieces, including Reflets dans l'eau, were handled with restraint and some delicacy but with little imagination. Prokofieff's Third Sonata was played with much vigor and few traces of subtlety. The Chopin F minor Ballade was subjected to a consistent hardness of tone and to a wayward and spasmodic treatment of phrasing. Mr. Gacitua, for all of his fine facility and felicitous approach to certain forms, is still a young pianist, a frequently impersonal one, and as yet a limited musician. E. B.

**Gerald Smith,** N. Y. debut, Nov. 12, E.—An intelligent singer with youthful charm and a voice which has a pleasing lyric quality, Mr. Smith has been heard in concert and oratorio in other cities. This recital included the aria Vision Fugitive from Massenet's Hérodiade, songs of Durante, Beethoven, Wolf, Brahms, the Ravel cycle Don Quichotte à Dulcinée, and John Duke's setting of Five Poems from Vincent McHugh. The interpretative style of Mr. Smith is marked by sincerity. He also sang Ernst Bacon's Adam and Eve and Casey Jones, and works of Lieder composers, Ravel's three songs were done with sensitivity. The modern cycle by John Duke was sung with aplomb. Harold Eisenberg was the efficient accompanist. H. I. B.

**Albeneri Trio,** Nov. 13, E.—The well-known Trio (Erich Itor Kahn, piano; Giorgio Ciompi, violin, and Benar Heifetz, cello) is a proficient ensemble. Until the final work, the Brahms B major Trio, op. 8, there were few lapses in technique or balance and little roughness in tone. Some passages of the Brahms required more mellowness and sturdiness in the texture, but most of the work came through in good stride. The Beethoven C minor Trio, op. 1, No. 3, was rendered in appropriate style, with vivacity and thoughtfulness in the proper places. The novelty, Martinu's D minor Trio (1950), recalled in large measure Czech folk music, though many harmonic and rhythmic factors were modern. Its moods were mostly serious, its lyrical slow movement suggesting a dreamy homesickness for the fatherland and "the good old days," but its materials were often padded out in the construction. Ingenious use of march and quasi-jazz rhythms was a feature of the final Allegro. E. B.

**Aldo Parisot,** Nov. 14, E.—One of the notable cellists of today, Aldo Parisot, brought musical satisfaction and enjoyment to the hearers at his second New York recital. This young artist from Brazil, endowed with sensitivity to tone color, emotional warmth and a personality that charms an audience, adds to his manifold talents outstanding virtuosity. His legato line was fluent and resonant, the sustained passages well spun, and the most exciting florid movements were handled with sure technical skill.

Mr. Parisot for the most part chose melodious and brilliant works for the program, which included the C major Divertimento of Mozart-Piatigorsky; Sammartini's Sonata in G major; and the Schubert A minor Sonata. In the second half, the cellist turned to moderns, playing Hindemith's Sonata op. 25, No. 3 (for cello alone), a pleasant varying of the customary Bach sonatas; Fauré's lovely Après un rêve; Villa-Lobos' gay Scherzo and The Song of My Country; and as a closing number the Castelnuovo-Tedesco Figaro (a transcription from Rossini's Barber of Seville, in an arrangement by Piatigorsky). Leopold Mittman played excellent accompaniments. M. C.

**Jan Smeterlin,** Nov. 15, A.—The noted pianist opened his recital with Haydn's Sonata in E flat major, performed in correct style, and closed the first half with Schumann's Fantasie. In the latter, the final movement in particular was played with singing lyricism. The second half was devoted to Ravel and Chopin. The Seven Valses and Epilogues of Ravel were delightfully performed, but it was not until the Chopin group was reached that the artist really stirred his audience. It consisted of four etudes, the D flat major Nocturne, two mazurkas (Nos. 29 and 30) and the A flat major Ballade. The pianist has a definite affinity for the music of his compatriot. The phrasing and colorations were exquisitely performed and brought "bravos" from the audience. There were several Chopin encores. S. B. M.

**Abram Loft** and **Alvin Bauman,** Nov. 16, E.—Two fine musicians joined as a team to present a program of classical and modern masterpieces. Bach's Sonata No. 4 in C minor opened the concert, followed by Beethoven's Sonata in D major, op. 12, No. 1. Both works were played with fine stylistic insight and solid musicianship, if not too much tonal refinement. The first public performance in New York of Arnold Schoenberg's Phantasy for violin with piano accompaniment closed the first part. This

**COLUMBIA ARTISTS MANAGEMENT, INC.**
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: ARTHUR JUDSON

PAUL **BADURA-SKODA** PIANIST
NIKOLAI and JOANNA **GRAUDAN** CELLO-PIANO
BYRON **JANIS** PIANIST
ELENA **NIKOLAIDI** CONTRALTO
**ODNOPOSOFF** VIOLINIST
GENEVIEVE **ROWE** COLORATURA SOPRANO
GYORGY **SANDOR** PIANIST
IRMGARD **SEEFRIED** SOPRANO
JENNIE **TOUREL** MEZZO-SOPRANO
LJUBA **WELITCH** SOPRANO

work is Schoenberg in his most uncompromising vernacular. To the adherents of his compositional method, it must be a distinguished example of his art; to the average listener it presents little pleasure in its diffuse rhythmical structure and dissonant sound. It is a free fantasia on a tone row of skipping intervals which re-occurs in the most intricate permutations. A scholarly reading of Mozart's Sonata in B flat major (K. 454) and a persuasive rendition of Copland's Sonata for violin and piano completed the program. Both artists were cordially applauded. H. W. L.

**Bernard Greenhouse,** Nov. 17, E.—In this recital by the American cellist, reliable musicianship and technique were the rule, and Anthony Makas was an adroit accompanist. Outstanding for poetry and sensitivity was their interpretation of the lovely and tender Stuecke in Volkston by Schumann. The contemplativeness of the Andante in the Bach G major Sonata was amply suggested, though the cellist's tone became dry and rough in certain loud measures of its swifter divisions. Deftness and elegance marked the reading of the Boccherini A major Sonata. Yet, part of the fancifulness of the Debussy Sonata was lost amid outspoken phrases and accents. Arthur Berger's new Duo for Cello and Piano was expertly played. Its movements were a bit long-winded and Coplandish. The first was slow, quet, and nostalgic; the second brisk and coy in its hop-scotch rhythms. E. B.

**Zinaida Alvers,** Nov. 18, E.—The Ukrainian contralto was heard in a program containing groups of Lieder by Schubert and Wolf, arias by Haydn and Donizetti, and songs by Torelli, Mousorgsky, Taneiev and Gretchaninoff. Her voice had some mellowness and color in its middle and lower ranges, but top tones tended to be hard or wobbly when stressed. Moreover, the singer's efforts to suggest the proper moods in the Schubert Lieder were seldom successful. Her vocalism lacked the delicacy and agility of inflection so necessary to Der Wegweiser and Ungeduld. But in an aria from Donizetti's Anna Bolena she achieved occasional smoothness. Walter Bricht was at the piano. E. B.

**Lawrence Chelsi,** N. Y. debut, Nov. 19, E.—An interesting program, including Hahn's Chansons Grises, Vellones' Cinq Epitaphes, and songs by Respighi, Richard Strauss and Purcell, was presented by the baritone from Portland, Ore. He sang with so much restraint (despite clear diction) that he usually emitted pale and thin sounds; some phrases trailed off into inaudibility, and melodic lines were chopped. When he chose to increase his volume, as in passages of the aria Era la notte from Verdi's Otello, his tones became fuzzy and unfocussed and occasionally off-pitch. Mr. Chelsi injected some spirit and elegance into items by Respighi and Vellones. (The latter's Cinq Epitaphes were light, modern ballads of tart charm). George Trovillo's accompaniments were adequate. E. B.


COLBERT-LABERGE
Concert Management
205 West 57 St., New York 19, N. Y.
JUdson 6-2710

Robert BRINK & Daniel PINKHAM
Violin-Harpsichord Duo

PHYLLIS CURTIN
Soprano

Artiss de Volt
HARPIST

ADELE MARCUS
Pianist

Paul Wittgenstein
PIANIST

SHERMAN PITLUCK ASSOCIATES
119 W. 57th St., New York 19, N. Y.
Cable: PITASSO, N. Y.

JANOS SCHOLZ, Cellist
"We have only one desire: to hear him again."
—L'Avenir D'Italia

MIKLOS SCHWALB, Pianist
"Triumphant master of the keyboard."
—C. Dargin, Boston Globe

HILDE SOMER, Pianist
"One of the best pianists of the young generation."—N. Y. Times

WCB ARTISTS AND CONCERT MANAGEMENT, INC.
236 West 55th St., N. Y. C. 19 JUdson 2-2569
(Dir.: Joseph A. Bellow)
Offers

GERI CHISOLM, Dramatic Soprano
"Fine presence, impressive voice, magnetic art."

MARY MAIUZZO, Dramatic Soprano
"Warm, voluminous tones and sincerity of interpretation."

GRACE McKINNEY, Soprano
"Tonal warmth . . . interpretative verve, expressive and artistically appealing."

THE NEW YORK TRIO
Fritz Jahoda—Rachmael Weinstock—Otto Deri
piano violin cello

NINA GORDANI
Personal Representative
333 Central Park West New York 25, N. Y.
Presents

SOPHIA DELZA
Chinese Action-Dances

MARION KEIGHLEY SNOWDEN
Lecture-Recitals in Costume
*The story of old English music illustrated on the Virginals*

SOLITO DE SOLIS
Pianist-Composer

THE VOCAL STUDIO
PROF. MAX and STEFFI
KLEIN
344 W. 72 St., N. Y. C. 23 TR 7-5734

TOOS BAAS
SOPRANO
Pers. Rep.: Victor Clement, 100 W. 80th St., N. Y. C. 24

MARY BOTHWELL
SOPRANO
Exc. Mgt.: Annie Friedberg, 251 W. 57 St., N.Y.C. 19

FRANK LA FORGE - ERNESTO BERUMEN
VOICE PIANO
1040 Park Ave., N. Y. 28 ATwater 9-7474

ASTOLFO PESCIA
TEACHER OF DOROTHY KIRSTEN
Artists' Accounts—72nd Street and Broadway—Apt. 7-144
New York 23, N. Y. TRafalgar 7-7720

OLGA EISNER
Teacher: Nimi Benoit, formerly Metropolitan, Lily Winder, Camilla Eachu, City Center and many others.
487 Central Park W., New York AC. 3-6961

LOTTE LEONARD
COMPLETE VOCAL EDUCATION
PROGRAM BUILDING FOR YOUNG SINGERS
48 W. 84th St., New York 24, N. Y. TR. 4-6848

THOMAS JOHNSON
— TENOR —
ORATORIO — CONCERT — RADIO
1321 Clairmont Ave., N. Y. C. RE. 7-2200, RE. 2-2046

MARIENKA MICHNA
PIANIST
Mgt.: Annie Friedberg—251 West 57th St., N. Y. C.

LUCIA LIST
Mgt.: Judson, O'Neill & Judd, Inc.
113 W. 57th Street New York 19, N. Y.

FRANCO AUTORI
CONDUCTOR CHAUTAUQUA SYMPHONY ORCHESTRA
ASSOC. COND. N. Y. PHILHARMONIC ORCHESTRA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

FREDA DRAPER
CONTRALTO
OPERA — CONCERT — ORATORIO — RADIO
Suite 701, 119 W. 57 St., N. Y. 19, N. Y.

MARY CURTIS — Soprano
OPERA — TELEVISION — CONCERT
Mgt.: Ferrone Ansalone, Milan, Italy
De Pace Associates—RKO Bldg., N. Y. C. 20

EARLY MUSIC FOUNDATION
Ruth Kisch-Arndt, director
*Apply for Membership to Office*
100-108 Park Terrace W., New York 34, N. Y. LO. 7-7799

JULES WOLFFERS
PIANIST — TEACHER — LECTURER
Boston University College of Music

EMILIA IPPOLITO
VOICE — COACHING — REPERTOIRE
Authentic Bel Canto Method—Res.: 460 Park Dr. CO. 7-3063
Studio: 202 Dartmouth St., Boston, Mass. CO. 6-6248

Eva DE LUCA
LYRIC COLORATURA SOPRANO
OPERA — CONCERT — TELEVISION
Per. Rep.: Giorgio D'Andria, Carnegie Hall, N.Y.C. 19

JOHN HERRICK
*BARITONE*
Concert — Radio — Oratorio
Teacher of Singing
171 W. 71 St., New York 23, N. Y.—TR. 7-7594

## NEW PUBLICATIONS

**Two Pianos:** Concerto for Piano and Orchestra, op. 36, by Howard Hanson. This work is dedicated to the memory of Koussevitzky, and was commissioned in 1948 by the Foundation established by the late conductor. The present reduction for two pianos is a workmanlike one, though it naturally misses some of the color of the original. In four movements, it opens with a Lento molto e molto tranquillo section, which gives way to rapid scales and martellato passages, ending softly. The second movement is an Allegro molto ritmico, of a syncopated, highly invigorating sort, followed by a brief and poignant Andante molto espressivo. The finale is a lively Allegro giocoso. The harmonic style is modern but not atonal. 56 pages in score. American Composer's Edition; Eastman School of Music and Carl Fischer, Inc., N. Y., $5.

**Chamber Orchestra:** Tone Roads No. 3, by Charles E. Ives, is one of the more transparent and simple expressions of the controversial American veteran modernist. It employs chimes (a piano may substitute), flute, B flat clarinet, trombone, and the usual five strings. The mood is strongly chromatic, rather exotic, and the harmonization is, of course, free. The work, of 12 pages in score, may also be played as chamber music, the publisher states, with one player of each variety. (Peer International Corp., Southern Music Publishing Co., Inc., N. Y. Full score $1.50; parts, $1.75.)

**Violin, Cello and Piano:** Serenade No. 3, by Vincent Persichetti. This work is the composer's op. 17. It consists of three movements, written in an animated, fairly spare style, but also with some interesting figurations and harmonies. The sections are: Moderato grazioso, which dies away on a minor fourth, *pp*; Andante sostenuto; and Moderato. (Southern Music Publishing Co., N. Y., $1.75.)

**Voice and Piano:** A budget of recent songs presents works in many styles and with varied sentiments. From Carl Fischer, Inc., comes a Song of Innocence, by Paul Nordoff, text by William Blake, which uses the famous lyric, "Little lamb, who made thee" with touching simplicity; the work is for medium voice in D, and won the W. W. Kimball Prize in 1948 in a contest sponsored by the Chicago Singing Teachers' Guild. Early One Morning is the well-known English folksong arranged by William Tarrasch; the same composer has set Weep No More, a celebrated poem by John Fletcher, both are for medium voice and have an animated dramatic style, with some hints of old modes. In June, with music by Raymond Lloyd Adams, and words by Helen Field Watson, is a pleasant, light number telling how Love passed by, while the heroine "left the garden, waved, then closed the door." This is a good encore song, for high voice, in the key of E flat. 60c each.

Mercury Music Corporation publishes two songs by Sergius Kagen — Memory, Hither Come, a Blake setting, and I Think I Could Turn, drawn from Walt Whitman. The first is a brief number for medium voice, with superb poetry, a poignant harmonic style, and a slow pace; and the latter is for bass voice, musing upon the superior state of animals, who "are so placid and self-contained." It is sung slowly and heavily over a sort of rumbling accompaniment suggesting the lumbering animals. 60c each.

The Monstrous Flea, by Tibor Serly, using a translation from the Hungarian by Ezra Pound, is a humorous piece in slangy style, definitely for a male singer. The accompaniment is for pizzicato chords, suggesting a serenade of plucking strings. The range is from C to E. Leeds Music Corp., N. Y., 60c.

## DOWN PUBLISHERS' ROW

Frederick Jacobi died within a few days of the publication of his choral composition, Contemplation, inspired by a poem of William Blake, and dedicated to Chemjo Vinaver, director of the Vinaver Chorus, who will present it in New York and on tour as a memorial to the composer. . . . Roger Sessions has been commissioned by the United Nations to write a choral work, and has chosen as his theme Walt Whitman's Turn, O Libertad. Four Russian Folksongs by Moussorgsky have been published with English translations by Roger Maren. All these works are in the Arthur Jordan Choral Series, published by Edward B. Marks Music Corp., as are a newly issued Madrigal by Gesualdo and a choral rarangement by Irving Cheyette of Schubert's Hark, Hark, the Lark, for women's voices. . . .

Charles A. Wall, president of Associated Music Publishers, Inc., announces the opening of a Hollywood office at 6331 Hollywood Boulevard, in charge of Carl Post. Mr. Post a concert artist and well known in radio and film circles, will act as general representative for AMP, which publishes an extensive catalogue of orchestra, chamber and choral music. The company also represents exclusively in the United States many principal foreign catalogues of standard and serious music.

Felix Greissle, director of publications of Edward B. Marks Music Corporation, will lecture at Columbia University on Editing of Music. The course will be conducted in the manner of a practical seminar for music students preparing themselves to enter the field of music publishing as well as for those already engaged in it. . . .

Luigi Dallapiccola in October, on his return from Mexico City, where he led a concert of his works, gave two seminars and a lecture to the student body and faculty of the University of California at Los Angeles.

The premiere of an orchestral work, The Lake of the Dismal Swamp, by Walter Paul, was given on Oct. 23 by the Babylon Symphony under its conductor, Christos Vrionides. . . .


CREST CONCERTS
47 W. 63rd St., New York 23
SU. 7-5070
OFFERS
*Dance Lyrics*
featuring
CONNIE DOSÉ
Soprano
ERIK JOHNS
Choreographer-Dancer
and Company
for the Season 1952-53

Two Christmas Songs
By
RAYMOND McFEETERS
The Manger Song of Mary . . . . . (Huntzinger, Inc.)
Poem by Edwin Markham
Gentle Mary . . . . . (G. Schirmer)
Poem by Martha Daughn Locker
(Also in Octavo—S.S.A. and S.A.T.B)

RACHMANINOFF
SYMPHONY #2, E minor
SYMPHONY #3, A minor
THE ISLE OF THE DEAD (Symphonic Poem)
SYMPHONIC DANCES, Op. 45
THREE PRELUDES, C# minor, G minor, G major (arranged by Cailliet)
★ ★ ★ ★ ★
*For Piano and Orchestra:*
CONCERTOS No. 1, No. 2, No. 3 and No. 4
RAPSODIE on a theme of Paganini
*All these are available on rental direct from*
67 W. 44 St. CHARLES FOLEY New York 36, N. Y.

# Up and Down the Guild Keyboard

**EDWIN HUGHES, leading authority on Leschetizky, Executive Secretary of the National Music Council, and president of The Bohemians.**

**By Grace White**

May Etts is conducting a series of Repertoire Classes in the Skyroom of Carl Fischer's, the class having outgrown her Steinway Hall studio. Always alert for the American composer, Miss Etts says she recently picked up twenty advance program notices (not all of them debuts) and only two contained American works.

Norma Holmes is to give a recital in the Gannett home in Rochester, N. Y., then leave for a four-week southern tour with the Knowles Duo.

William O'Toole spoke before the Teachers Society in Boston, of which Edna Cora Johnson is chairman.

Ernesto Berúmen's pupil, Edward Mullady, played the following dates in November: a recital at the Museum of the City of New York; another at the Music Center of Rockville Center, Long Island; and other events at Cornell Medical Center, and for the American Woman's Association in the Barclay Hotel. On Dec. 4 he will be the guest artist at the Piano Teachers' Congress in Steinway Hall.

Gershen Konikow, Nadia Reisenberg pupil, who tied for first place this year in the artist division of the Guild Recording Festival, gave a recital with Sylvia Rosenberg, violinist, who has recently won many awards. They appeared at the Main Auditorium of Detroit Institute of Arts.

Russell Lanning's gifted pupil, Adele Velo, gave a recital in Griffith Auditorium, Newark, N. J. Not only were the reports favorable artistically; financially, enough tickets were sold to make a profit on the venture!

**State President Endorses Guild**

Clara Loudenslager is president of the Ohio MTA, the first State to report 100 per cent affiliation with the National MTA. In discussing the Guild, Miss Loudenslager said: "The original idea started by Irl Allison of non-competitive auditions has been, and continues to be, a splendid idea for the average pupil and presents goals within the reach of all."

Frances Pierson Brumbaugh of Los Angeles sends a program given by her pupil, Margaret McKinney, in Barstow, which lists three Americans in the modern group of five.

Bessie Ryan, National Chairman of the Guild's International Recording Festival, and president of the Illinois MTA, has been adjudicator for the Guild in nine states. Miss Ryan put on a highly successful MacDowell Birthday Fund recital by her students in Kimball Hall, Nov. 7, featuring her "Berman Family" of five pianists and twenty-two other pupils.

Aurora Ragaini, faculty member of the Guild, will give her fourth Town Hall recital on Dec. 6 and will appear the next day on the Keyboard Masters Series on WNYC.

Elizabeth Gest has a happy balance—being a pianist of high standards, a composer who has made herself felt, and yet can wax enthusiastic about the puppies, pussies and lambs at her country home.

Mr. and Mrs. Charles Repper, of Boston, were entertained during their brief New York stay by several noted pianists, singers, conductors and actors. But everybody says that visiting with the Reppers is so much fun that one forgets to "entertain" them.

In a recent letter Edwin Hughes said: "Piano teachers who do not belong to the Guild would do well to look into its purposes and achievements. The enormous expansion of its praiseworthy activities and the accomplishments of its student members are undeniable indications of musical growth in our country." Recent engagements of artist pupils of Mr. Hughes include the playing of a Beethoven Concerto with the Babylon, Long Island, Symphony by Mary King, Christos Vrionides conducting. Jeannine Romer, who held the Guild scholarship at Rollins College, has studied for the past year in New York with Mr. Hughes and will play for the Atlanta Women's Club in January. Miss Romer was heard on the artist series of WNYC. On Dec. 2, Josephine Caruso plays at the Colony Club under the auspices of the "Hour of Music."

**GRACE GIMBEL gave a recital at Carnegie Recital Hall on Nov. 21. She was guest artist at the November meeting of the Piano Teachers' Congress in Steinway Hall; at Adelphi College on Long Island; and in Philadelphia in October. Through her mother, Mrs. Bertha Gimbel, Guild member since "early days," she appeared in Guild auditions from childhood and was one of the large cash-prize winners in the first Recording Festival.**

## OPEN LETTER TO GUILD MEMBERS

**By Irl Allison**

Dear Guild:

"Piano-playing is my hobby," a slogan to be impressed upon each pupil, contains an idea which will give a strong reason for piano study. All can become piano-hobbyists, whereas only a few will perhaps become professionals. Should not we—who have found the piano a cherished hobby—proclaim our enthusiasm from the housetops?

Because of the importance of this idea, I propose to head a column each month in Piano Guild Notes with the caption, "Piano Hobbyists of the World." My copy for it will be made up from the experiences received from you teachers, pupils, and even casual pianists, who write to me of the joy you have known, the fun you have had, at your piano through the years. May I not hear from you, Fellow Piano-Hobbyists?

We may ask, what are some of the reasons for piano study? Do they not include playing for one's personal pleasure, as well as the joy it gives to others? In short, to become Piano-Hobbyists, Cultural gains are important; so are personal and social ones. Having completed preliminary schooling and then a University course—and facing the financial problems of life with two degrees and a diploma in piano—I found that one key which opened doors to positions was the ability to play the piano. There followed a career of some twenty years in teaching this instrument successfully. Out of this emerged the idea of piano-playing tournaments, which have evolved into piano-playing auditions and the Guild's system of goals—in fact, the Guild itself. All this may be attributed to the irresistible attraction of the piano as a rewarding hobby.

Let us piano-teachers and piano-lovers capitalize on this important appeal of the art. Let us from the start stress its lasting value in this respect to our patrons, and let us continue to prove its efficacy by our own playing. . . . If you happen to have fallen off your piano-hobby, climb back again—and recapture its thrills!

Faithfully yours,

IRL ALLISON.


"NO THUMB UNDER"
A NEW BOOK
For Scales and Arpeggios
**EFFA ELLIS PERFIELD**
723 N. Highland Ave., Los Angeles 38, Calif.

**MAE GILBERT REESE PIANO STUDIOS**
Accredited Associate Teachers
Los Angeles 46—Tel. HE. 2200 — 1330 N. Crescent Heights Blvd.
Long Beach—Tel. 660-42 — 132 Pine Ave.

**ADÈLE D. LAUTH**
PIANO — HARMONY — THEORY
Member of the National Guild of Piano Teachers
1418 So. Oxford Ave., Los Angeles 6, Cal. REpublic 6861

**CLARENCE BRIDENSTINE**
PIANO STUDIOS
*Specializing in*
*Development of Each Pupil as an Individual*
LaBrea at 9th St., Los Angeles 36, Cal. WAlnut 4687

**MELROSE ACADEMY OF MUSIC**
Renee Rochelle, Director — Distinguished Faculty
• A Complete School of Music, All Instruments, Drama, Light & Grand Opera, Ballet •
5001 Melrose Ave., Los Angeles 38, Calif. HO. 9-0325

**DOROTHY CLARK**
TEACHER OF PIANO
LESCHETIZKY METHOD
Specializing with Children
1515 Alexandria St., Los Angeles 25, Cal. DUnkirk 4-0491

# Manhattan Concert Calendar

Dec. 1. Ruth Slenczynski, pianist, CH, E; Musicians Guild, TH, E.

Dec. 2. Zino Francescatti, violinist, CH, E; Lois Marshall, soprano, TH, A; James Wolfe, pianist, TH, E.

Dec. 3. The Boston Symphony, CH, E; Richard Elsasser, organist, TH, E.

Dec. 4. New York Philharmonic - Symphony, Mitropoulos conducting, Lelia Gousseau, pianist, soloist, CH, E; Marisa Regules, pianist, TH, E; Mildah Polia, soprano, CRH, E.

Dec. 5. New York Philharmonic - Symphony, same as Dec. 4, CH, A; Rudolf Serkin, pianist, CH, E; N.Y.U. and Smith College Glee Clubs, TH, E; Suzanne Kala, pianist, CRH, E.

Dec. 6. New York Philharmonic - Symphony Young People's Concert, Igor Buketoff conducting, CH, M; Boston Symphony, CH, E; Balalaika Symphony, CH, E; Ervin Laszlo, pianist, TH, A; Vivien Harvey, pianist, TH, 5:30 p.m.; Aurora Ragaini, pianist, TH, E; Frederick Marantz, pianist, CRH, E.

Dec. 7. New York Philharmonic - Symphony, same as Dec. 4 and 5, CH, A; Boston Symphony, CH, E; Mario Jazzetti, pianist, TH, A; New Friends of Music (Paul Hindemith conducting his own works), TH, 5:30 p.m.; Anahid and Maro Ajemian, violin and piano duo, TH, E; Lisa Lindt, soprano, CRH, 5:30 p.m.; Phyllis Agresta, soprano, CRH, E; Fontainebleau Alumni Assn. Benefit Concert, CFCH, 5:30 p.m.; Ksenia Karen, soprano, and Hario Pitaro, violinist, CFCH, E.

Dec. 8. Little Orchestra Society, Scherman conducting, Winifred Cecil, soloist, TH, E.

Dec. 9. Philadelphia Orchestra, CH, E; Mieczyslaw Horszowski, pianist, TH, E; Amy-Ann Andrews, soprano, CRH, E.

Dec. 10. Bach Aria Group, TH, E; Gramercy Boys Chorus, CFCH, E.

Dec. 11. New York Philharmonic - Symphony, Szell conducting, Rudolf Firkusny, pianist, soloist, CH, E; Carolyn Elder, pianist, TH, E; Welsh Chorale, CFCH, E.

Dec. 12. New York Philharmonic - Symphony, same as Dec. 11, CH, A; Jaroff Male Chorus and Dancers, CH, E; Anna Russell, concert comedienne, TH, E; Roland Flore, chamber music concert, CRH, E.

Dec. 13. Malcuzynski, pianist, CH, A; New York Philharmonic - Symphony, Szell conducting, Erica Morini, violinist, soloist, CH, E.

Dec. 14. New York Philharmonic - Symphony, same as Dec. 13, CH, A; Eugenia Snow, pianist, TH, A; New Friends of Music (Darius Milhaud conducting the Fine Arts Quartet), TH, 5:30 p.m.; Inter-Racial Chorus, TH, E; Richard Doren, pianist, CRH, A; Bufalo Bel Canto Opera Company, CFCH, E.


**COLUMBIA ARTISTS MANAGEMENT, INC.**
113 WEST 57th STREET, NEW YORK 19, N. Y. CIRCLE 7-6900

*NEW! A GERSHWIN FESTIVAL*
**GERSHWIN CONCERT ORCHESTRA**
Sanromá, Pianist; Long, Uppman, Vocalists; Maazel, Conductor
*Personal Direction: André Mertens* *Baldwin Piano*

**THE ANGELAIRES**
*Personal Direction: Kurt Weinhold* Harp Quintet

**DE PAUR'S INFANTRY CHORUS**
Sixth Consecutive Season
*Personal Direction: Coppicus, Schang & Brown* Leonard De Paur, Conductor

**JAROFF MALE CHORUS**
and Dancers Serge Jaroff, Conductor
*Personal Direction: Coppicus, Schang & Brown*

**LESLIE BELL SINGERS**
Famous Canadian All-girl Chorus Dr. Leslie Bell, Director
*Personal Direction: Kurt Weinhold*

**LITTLE ORCHESTRA SOCIETY**
*Personal Direction: Coppicus, Schang & Brown* Thomas Scherman, Conductor

**LONGINES SYMPHONETTE**
*Personal Direction: Coppicus, Schang & Brown* Mishel Piastro, Conductor
*By arrangement with Clarence E. Cramer*

**MATA AND HARI AND COMPANY**
*Personal Direction: Coppicus, Schang & Brown* Dance Satirists

**THE PAGANINI QUARTET**
*Personal Direction: Coppicus, Schang & Brown*

**THE REVELERS**
*Personal Direction: Kurt Weinhold* Famous Male Quartet

**TRAPP FAMILY SINGERS**
*Personal Direction: Coppicus, Schang & Brown* Dr. F. Wasner, Conductor

**BARTLETT and ROBERTSON**
DUO - PIANISTS
Columbia Artists Management, Inc 113 W. 57th Street, New York 19, N. Y.


## The Chamlees Open Coast Studio

LOS ANGELES.—Mr. and Mrs. Mario Chamlee (Ruth Miller), returning from a tour around the world, have reopened their vocal studios in Los Angeles. Mario Chamlee, for 12 years a leading tenor of the Metropolitan Opera, also appeared many times with the Chicago Opera, Ravinia Opera, the San Francisco, and Los Angeles Operas, and as guest artist in Paris, London, Vienna and Prague. He made his Metropolitan debut as Cavaradossi in Tosca in a cast with Geraldine Farrar and Antonio Scotti. In 1937 he created the role of Capronsacchi at the Metropolitan. Lighter roles include Marouf (in Paris) and Fra Diavolo.

Ruth Miller Chamlee also has sung with the Metropolitan, and with the Society of American Singers, Scotti Opera, Ravinia Opera, Cincinnati Opera and Chicago Civic Opera. Her teachers have included Sbriglia in Paris, Herbert Witherspoon and Richard Hageman, under whose baton she took the soprano leads in Rigoletto, Carmen, Tales of Hoffmann, Mignon and Martha. Her thirteen years of teaching in Southern California have established her in this field, and many of her students are now in concert and radio. Among singers who have studied at the Chamlee studios is Theodor Uppman, creator of the role of Billy Budd in December, 1951, at Covent Garden, London, and on the NBC television production in October of this year.

## Dorelle Opens Cameo Series

The first of her Opera Cameo Recitals was presented on Nov. 10 before a group of music-lovers by Maxine Dorelle, ably assisted by Sidney Raphael at the piano, in the soprano's Carnegie Hall studio.

Assuming the role of Aida, Miss Dorelle vividly described the highlights and action of this operatic masterpiece, from the opening strains of the overture to the closing scene, singing in Italian several of the heroine's principal arias. Mr. Raphael gave an effective version of the leading orchestral numbers and ballet scenes. The arias Ritorna Vincitor and O Patria Mia were well sung by Miss Dorelle, who evidenced a clear, full voice rich in texture, the high notes being particularly telling.

Miss Dorelle's next Opera Cameo lecture was given Nov. 24 and presented Gounod's Faust. M. C.

## Ricci Tours in Canada

Ruggiero Ricci, violinist, began his concert season with an extensive tour in Canada.


**HELEN BRAINERD SHEARD**
COLORATURA SOPRANO
Teacher of Voice Production
125 W Board Ave., Syracuse, New York—Tel. 6-8731


## OPPORTUNITY

**CHORAL CONDUCTOR WANTED.** Interesting position available for man or woman to work with large youth group in unusual undertaking during the summer. Address replies to Box 10, Suite 701, 119 W. 57th St., New York 19, N. Y.

**PHOTO CREDITS: P. 5 (Sedge Le Blang); p. 7 (De Jongh Photographe, Lausanne); p. 6 (Observer Pub. Co.); p. 18 (O. Allard, Montreal); p. 22 (Bruno of Hollywood); back cover (Bob Buchbinder).**

# BERNICE FROST SAYS...

## SHORT LESSON TIME

"Many of my pupils have only one-half-hour piano lesson weekly. In this short period there is so much to accomplish that I seldom finish the material assigned. There is too little time for theoretical work, ear training, sight reading and such subjects. How can one plan to cover everything in a half hour?
M. S., Mass."

Besides the above, there are at hand eight other letters with similar content. They show the teachers to be excellent musicians with a knowledge of good teaching materials and to be serious in their attitude about their work. Five of these letters reveal without doubt that the writers talk too much at the lessons, probably trying to explain instead of letting the pupil discover for himself.

### Age of Streamlining

Since good materials are being used, there is no need to have a book for each aspect of theory—one for ear training, one for writing, etc. All of this should be studied through the piano material and not be taken separately as different subjects. This is the age of streamlining. Nonessentials are out, and we are thus more efficient, in our teaching.

It is true that when the home practice time is about one half-hour daily, it is difficult to maintain the standard of accomplishment necessary for good piano performance. This should not be too difficult, however, if pupils are not given too much to accomplish.

### Setting Tempo of Study

One of the first requisites of good teaching is the ability to set what the writer likes to call a "tempo of study," this being commensurate with each pupil's working ability and innate talent.

How does the pupil use his mind? How does he practice? Is he accurate? Does he understand what he is doing? . . . There are numberless observations to be made before one can know how to proceed. But, when once the pupil's tempo has been set, do not keep urging him to go faster. Do not give too difficult music. Forget the ambitious parent, and keep each pupil in the comfortable path in which he should go.

### Length of Assignments

Most lesson assignments are too long. The average student should not be asked to learn more than two or three new pages of music weekly. This, with the continuous improvement and review of previously studied materials, should bring the assignment to not over six or seven pages of music. You well may ask, "Since when have we begun to think of piano lessons in terms of numbers of pages?" But this device is not as mechanical as it sounds, and it works wonders with pupils until the time arrives when they will discover the inner joy of playing the piano and find practice to be a pleasure.

This, however, will never be discovered as long as the pupil feels pressed with too heavy assignments. Find each pupil's study tempo; give him less, rather than more, than he can easily carry. Keep the music within his musical and technical ability, progress slowly, and all can be pleasantly accomplished in one half-hour lesson weekly.

## Interpretation

An advanced pupil has been impervious to my constant complaints that he plays too freely. He has become emotional in his playing to such a degree that he is losing his sense of balance and musicianship. Can you give a few suggestions to help him keep quiet and controlled in his playing? R. R., Conn.

*The young man has evidently not yet grown up. One should not distort the meaning of the composer to suit personal whims. There must be no spectacular showiness, no obtruding of self, but only the thought of giving out what the composer has expressed. This boy may have a fine sense of music and unusual talent. Nevertheless urge him to keep his playing warm, but within strict bounds of the written page, with a clarity of performance at all times.*

## High School Student

How does one proceed with a high school student who has studied four years, has learned very little and played only the cheapest of music? The fingers break at the first joint; the nails are long, and the wrists stiff and high. I should like to help this really talented student, nevertheless. Sr. G. D., Penna.

*The above case may sound very hopeless but if the young student is serious and will follow your suggestions and guidance, repairs can be made. I should suggest, first, the nails must be short, then exercises for the fingers must be practiced daily. Begin with first grade material to establish an appreciation of good music and to build or correct rhythmic response. Progress may be slow, but this is the only way to correct the wasted years.*

## Collections

Will you please list a few books or collections of rather difficult repertoire in the modern trend? In our small college we find it difficult to find modern music which pleases our limited gatherings. K. C., Penn.

*You cannot always expect to please your listeners when presenting contemporary numbers. One must hear some of the modern music many times before understanding it and liking it. The following two collections are very delightful and not extreme in their idioms. Little Suite, by Padwa (published by Presser); and Expressions, op. 81 by Tcherepnine (published by Leeds).*

## By Rote and Note

I have recently worked with an eight-year-old who plays well by ear but accomplished little in his study with me four months ago. He wishes to resume, but I hesitate to go on with him, as it seems impossible to teach him notation. What do you suggest? D. B., Cal.

*The child who plays by ear is always slow in learning notation, but if you will work from the "rote and note" approach, it will improve his reading. Avoid drilling lines and space, and stress direction which will correlate with his ear. He will need much material as, after once playing a number, he will probably be playing it by ear. Reading a number only once will give the best results.*


LOS ANGELES CONSERVATORY
of MUSIC and ARTS
A non-profit, accredited institution, founded 1883
Associate Member, Natl. Assn. Schools of Music
OSCAR WAGNER, PRESIDENT
845 S. FIGUEROA ST., LOS ANGELES 14, CALIF.

Progressive School of Music
HARRIET KAY, Director
932 N. Mozart — 510 Fine Arts Bldg.
Chicago 22, Ill. — BR. 8-2411

NORTH PARK College
SCHOOL OF MUSIC
DONALD F. OHLSEN, Dean
A music school on a college campus
Foster at Keeler, Chicago 25 — Member NASM

Santa Monica Conservatory of Music
President—Marie Roth
Music, Drama, Painting, Children & Junior Dept.
1601 Montana Ave. Santa Monica, Cal. EX. 5-4480

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

Peabody Conservatory
Baltimore 2, Maryland
REGINALD STEWART, Director
85th Year — Catalogue on request

Manhattan School of Music
Janet D. Schenck, Director
BACHELOR AND MASTER OF MUSIC DEGREES
DIPLOMA AND POST-GRADUATE DIPLOMA
238 East 105th Street, N. Y. 29, N. Y.

BALDWIN-WALLACE COLLEGE
Conservatory of Music
Cecil W. Munk, Director — Degrees: Bachelor of Music, Bachelor of Music Education
South Campus, Berea, Ohio (Suburb of Cleveland)

CORNELL COLLEGE
Founded 1853 — Mt. Vernon, Iowa
Conservatory of Music — Paul Bothkin, Ph.D., Director
Home of the oldest May Music Festival West of the Mississippi River

PHILADELPHIA CONSERVATORY
Of Music — 76th Year
216 South 20th Street
Marie Ezerman Drake, Director
Outstanding faculty
Expert child training
Complete Degree Courses

CADEK CONSERVATORY OF MUSIC
of the University of Chattanooga
Founded 1904 — Member N.A.S.M.
For information, write Harold J. Cadek, Director
Patten Hall, 801 Oak Street, Chattanooga, Tenn

Ariel Rubstein, Director
PORTLAND SCHOOL OF MUSIC
Catalog upon Request
Confers Degrees of B.Mus. M.Mus. Artist Diploma
631 S. W. King Avenue — Portland 5, Oregon

ROOSEVELT COLLEGE
SCHOOL OF MUSIC
Bachelor and Master of Music degrees
430 S. Michigan Ave., Chicago 5, Ill.

ILLINOIS WESLEYAN UNIVERSITY
SCHOOL OF MUSIC
Bloomington, Illinois

Tom Timothy School of Music
HARMONY, COUNTERPOINT
ARRANGING AND COMPOSITION
117 W. 48th St., N. Y. 36, N. Y. — CI. 5-4293

## Sperber-Hopkins Students Active

Among students of Herta Sperber and Alfred Hopkins active in church and concert engagements are the following: Alexander Walsh, tenor, and Roberta Diggles, soprano, are soloists at St. Mary's Church in Newport, R. I. Gloria Galitri, soprano, is soloist at both Holy Angels in Barrington and First Congregational in Providence. Thomas Bailey, tenor, is soloist at St. Anne's in Cranston, R. I. Nicola Lanni, tenor, is filling a similar post at Holy Trinity Church, Hewlett, R. I.

James Vigliotti, tenor, is singing at Trinity Cathedral in Newark, and Ruth Krudrnac, mezzo-soprano, continues at Our Lady Help of Christians in East Orange, N. J. George Pyle, baritone, sings at St. Anne's, Garwood, N. J., and Robert Blake, tenor, at Orange Congregational. Wallace Thompson was featured soloist with the choir of Newark's St. John's Methodist Church in the choir's annual festival concert in November. Rev. Phillip Walker, baritone, is active at Metropolitan Baptist Church in Newark.

## Cornell College News

Mischa Meller, visiting professor of piano at Cornell College, Mt. Vernon, Ia., gave a faculty recital in King Memorial Chapel on the afternoon of Nov. 16. A group of 39 students, under the direction of Norman P. McLean, assistant professor of voice, presented Kurt Weill's Down in the Valley and Menotti's The Telephone at the Little Theatre on Nov. 20 and 21. This is the first group to be organized at Cornell College for opera instruction and production.

## Mannes Orchestra in Concert

The Mannes Music School presented the Mannes Orchestra, Carl Bamberger, conductor, in a concert at the school on Nov. 19. Included on the program were Weber's Overture to Euryanthe, The Four Temperaments by Hindemith, and Schumann's Symphony No. 1.

## Lila Leeroy Singers Heard

Lila Leeroy's voice students from the New York College of Music, the American Theatre Wing, and her private studio have been heard in recent engagements. Christina Garden, soprano, appeared with the New York Philharmonic-Symphony Orchestra in concerts at Hunter College and in Carnegie Hall; and was starred for 15 weeks at the famous Varadero, Cuba. She has been heard on the radio and in television, before famous clubs, and recently won third place in the "Miss New York City" contest finals. Miss Garden also made four guest appearances on the Nick Kenny Show, in Buff Cobb's Show on CBS-TV, on the Luncheon at Sardi's program over WOR; at the Casa Seville, the Town and Country Club, and elsewhere. John Vanderhof, first tenor of The Vikings, has been active both in and outside of New York. He appeared at the Palace Theatre, the Strand, Latin Quarter, Town Casino of Buffalo, and the Chicago Theatre. Henry Herman, cantor, is with the Westchester Jewish Center, Mamaroneck. Norman Stanley is singing at the Nevele Country Club. Others appearing in New York are Juta Kurman, soprano, in Estonian operettas; Edward Goldyn, heard with the Spitalny Singers at the Roxy Theatre, and at present appearing at various clubs, as are Armand Notaro and Ruth Shalit, of the radio.


**Cincinnati Conservatory of Music**
WILLIAM S. BAYLOR, Ph.B., Director and Dean of Faculty
Established 1867. Operated under auspices Cincinnati Institute of Fine Arts. Affiliated with University of Cincinnati. Complete school of music. Faculty of international reputation. Degrees, diplomas, certificates. Dormitories, 10 acre campus.
Write for Free Catalog
*Address C. M. Benjamin, Registrar Dept. M.C., Highland Ave. & Oak St., Cincinnati 19, Ohio*

**The Cleveland Institute of Music**
Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Beryl Rubinstein, Mus. D., Director — 3411 Euclid Ave., Cleveland, O.
Member of the National Association of Schools of Music

**COSMOPOLITAN SCHOOL OF MUSIC**
306 S. Wabash — Member NASM — Chicago, Illinois

**KAMA CONSERVATORY**
GLENDALE CALIFORNIA

**MINNEAPOLIS COLLEGE OF MUSIC**
MARIE HOLLAND SMITH, Director
Courses leading to Bachelor of Music and Master of Music degrees in Piano, Voice, Violin, Band Instruments and Music Education. Member of the National Association of Schools of Music.
Catalog on Request — Address: 60 South 11th St., Minneapolis, Minnesota
Arved Kurtz, Director — Chartered 1878

**New York College of Music**
75th Season
COLLEGE and PROFESSIONAL COURSES
Full or Part Time — Day or Evening — Class or Individual Instruction
Preparatory Training for Children and Adults
Write for Catalogue — 114 E. 85th St., New York 28, N. Y.

**BOSTON CONSERVATORY of MUSIC**
Albert Alphin, Dir. — 26 Fenway, Boston, Mass.
A Complete School of MUSIC, DRAMA and DANCE
Degree, Diploma, Certificate Courses — Faculty of 60
Dormitories for Women — Catalog on request
Associate member of NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

BETTY ALLEN, contralto, recently one of the winners of the Marian Anderson Award, is fulfilling a series of oratorio, stage and concert engagements. On Nov. 16 she was heard as recitalist for the Hartford Athenian Concert; on Nov. 22 in a recital in Lenox, Mass.; Dec. 7, she is engaged for the annual Christmas Messiah performance in Hartford; and on Dec. 19 she will be the alto soloist with the Boston Symphony, Charles Munch conducting, in La Danse des Morts by Honegger, which she sang under the direction of Mr. Munch last summer in Tanglewood. At that time, the gifted young singer was also heard in excerpts from Lakmé. Miss Allen has studied for the past four years with Sarah Peck More, well-known vocal instructor of New York and Hartford, who has been her only teacher.


**ACADEMY OF VOCAL ARTS**
*. . . . . the only non-profit organisation devoting its resources exclusively to the complete training of the talented American singer. Students accepted on Scholarship Basis only.*
Admission by Competitive Audition Only
Apply 1920 Spruce Street
Philadelphia 3, Pa.

## CHICAGO

For YOUR CHICAGO RECITAL Consult

**BERTHA OTT** Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full information.

**HOWARD R. WILL**
CONCERT MANAGEMENT
332 S. Michigan Ave., Chicago Tel. HArbor 2-5813

**HARRY ZELZER**
CONCERT MANAGEMENT
Civic Opera House, 20 N. Wacker Drive
Chicago, Ill.

**DINO BIGALLI**
CONDUCTOR—VOCAL COACHING
Suite 619-19 Fine Arts Bldg. Chicago, Ill.

**ESTHER BOWKER**
COLORATURA and TEACHER
CHICAGO CONSERVATORY
Fine Arts Bldg. Chicago 5, Ill.

**ALODIA DICIUTE**
TEACHER OF SINGING
Operatic Coaching
Studio: 1229 Kimball Bldg. HA. 7-7755

**BERNARD DIETER**
THEORY — COMPOSITION
Chicago Conservatory — Fine Arts Bldg.

**CECILE de HORVATH**
CONCERT PIANIST and TEACHER
686 Fine Arts Building, Chicago, Ill.

**FRANCES ERNEST**
TEACHER OF SINGING
American Conservatory of Music, Chicago, Ill.

**LOLA FLETCHER**
*"A singer who teaches singing"*
724 Fine Arts Bldg., Chicago, WE. 9-9525

ESTHER **LABERGE** CHARLES
TEACHERS OF SINGING
Chicago Musical College American Cons.

**FRANCES GRUND**
Teacher of Singing
American Conservatory, Kimball Hall, Chicago 4
Tel.: WAbash 2-6726

**MAURINE HANSING**
Teacher of Singing
Suite 400 Fine Arts Bldg.
410 S. Michigan Ave., Chicago WA. 2-9280

**LEO HEIM**
PIANIST
*Accompanist - Teacher*
American Conservatory, Chicago, Ill.

**BARRE HILL**
TEACHER OF SINGING
American Conservatory
Kimball Bldg. Chicago, Ill.

MAURICE G. **IVINS** ANNABAZE
Baritone Teacher of Voice — Piano Coach—Accompanist
Northern Indiana Conservatory South Bend, Ind.

**OMEGA KING**
Dramatic Soprano
Star of Nat'l Negro Opera Co.
5810 So. Park, Chicago, Ill. Tel.: BU. 8-6130

**EUNICE STEEN LAMONT**
SOPRANO, VOICE TEACHER
611 Lyon & Healy Bldg. Chicago Tel.: WE. 9-8102

**Thomas N. MACBURNEY**
VOCAL STUDIOS
608-609 Fine Arts Bldg., Chicago 5, Ill. WE. 9-9701

**ELEANOR MacKINLAY**
Soprano
RECITAL — OPERA
3400 Lake Shore Drive, Chicago, Ill. Bl. 8-1283

**VIRGINIA PARKER**
SOPRANO
6204 Dorchester Ave. Chicago 37, Ill.
Phone Midway 3-6389

**WANDA PAUL**
Pianist-Teacher
Northwestern University School of Music
Evanston, Ill. AL. 2-4578

**LILLIAN PRICE**
TEACHER OF SINGING
Specialist in Voice Building
718 Fine Arts Bldg., Chicago WE. 9-3486

**RUDOLPH REUTER**
PIANIST
American Conservatory of Music
Kimball Hall, Chicago Grace Pratt, Sec'y

**ERMA ROUNDS**
VOICE — PIANO
Director: Opera Repertoire Guild
601 Fine Arts Bldg. Chicago 5 Tel. HAR. 1296

**SONIA SHARNOVA**
CONTRALTO
Studio: 512 Fine Arts Building, Chicago 5, Ill.
Phones: Studio—WE. 9-2705 Res.—LI. 8-1237

**GERALD SMITH**
BARITONE
9108 S. Albany, Chicago Evergreen Park 8064

FRED **TRULL**
TEACHER OF SINGING
Studio: 1225 Kimball Bldg. HArbor 7-7755
Res. Phone: SUperior 7-4200

**MIRIAM WAGNER**
CONCERT PIANIST INTRODUCES
**"ACTIVE LISTENING"**
A NEW ROAD TO MUSIC APPRECIATION
*The composition is played . . . the audience is led behind the scenes . . . hears the themes and harmonies, participates in the rhythms. The second hearing then testifies to enhanced powers of listening.*
710 Gibbs Bldg., San Antonio, Tex. PLaza 5-7298

**SYLVIA SAWYER**
*MEZZO-SOPRANO*
*Now singing in Europe*

**GRACE WELSH**
PIANIST - TEACHER
American Conservatory, Chicago, Ill.

**B. FRED WISE**
Tenor
Teacher of Singing
American Conservatory, Chicago, Ill.

**RUTH HEIZER**
Teacher of Singing
Northwestern University School of Music,
Evanston, Ill.

**RUTH SLATER**
CONTRALTO
5936 Sunset Avenue
La Grange, Ill. Phone—La Grange 3368-R

## NEW YORK

**HANS BRUCK**
CONDUCTOR—COACH
Coach of Baum, Jansson, Singher, and other artists
Call Circle 7-1988 (N. Y. C.) Between 2 and 4 P.M.

Maxine **DORELLE**—soprano
COACH — Voice, Opera, Song
AVAILABLE—"OPERA CAMEOS" Lecture-Recitals
Studio 1105 Carnegie Hall, N.Y.C. 19—CI. 5-7965

**M. WOOD HILL**
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

**FLORENCE PRICE**
COMPOSER
Symphonic, Chamber and smaller forms
c/o ASCAP, 575 Madison Ave., New York 22, N. Y.
700 East Oakwood Blvd., Chicago

## NATIONAL

**DELTA OMICRON**
NATIONAL PROFESSIONAL MUSIC FRATERNITY
Miss Marie Martl — *National President*
18240 Mayers Road, Detroit 35, Mich.

KAROL **LISZNIEWSKI**
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
*Artist Faculty, Cincinnati Conservatory of Music*

**PASCARELLA**
ENZO, Violinist CAESAR, Cellist
*Concerts—Recital—Instruction*
7756 Bonner Avenue Sun Valley, Calif.

**REINHOLD SCHMIDT**
BASS-BARITONE School of Fine Arts
University of Kansas, Lawrence, Kansas

**WILL SCHWARTZ**
VIOLINIST — CONDUCTOR
Conductor: Ft. Collins (Colo.) Civic Symphony
Schwartz Concert Trio (Radio station KCSU) and tours
Prof. Violin & Orch.: State College, Ft. Collins, Colo.

**Southern California Oratorio Society**
*Frederick Davis, Conductor*
934 Westchester Pl. Los Angeles 19, Calif.

**Dr. HEINZ UNGER**
CONDUCTOR
c/o TORONTO PHILHARMONIC ORCHESTRA
279 Yonge St., Toronto, Canada

# CLIFFORD CURZON

## *Chooses Revere Recorder*

"The aim of every artist has always been to hear himself as his audience hears him. Now comes the magnificent REVERE TAPE RECORDER, with its lifelike reproduction, and the artist can hear his own playing as never before. In this age of universal recording and broadcasting, the REVERE TAPE RECORDER is invaluable to every performer."

*Clifford Curzon*

London-born Clifford Curzon is internationally acclaimed "among the greatest keyboard artists of the time." He was already famous throughout Europe when he made an instantaneous success at his New York debut in 1939. Since then, he has played sell-out performances with almost every major American orchestra, and made numerous recordings and radio appearances—always interpreting music "with the speed of light in his fingers and in his hands the thunder of Jove."

When men whose fame is based on musical perfection choose Revere—you *know* it's a truly outstanding tape recorder. Every fine shading in tone, mood, and rhythm is recorded—*exactly* as originally performed! The artist actually hears himself as others do. Self-appraisal is easier, practice hours are shortened, and the final performance is given with confidence. Why not follow the lead of famous artists who use the Revere Tape Recorder?

Like a perfect mirror—the Revere Tape Recorder will permit you to study yourself with exactness, to hear yourself as others do. You'll find it invaluable for voice and diction correction, for musical study, for actual rehearsing of perfromances. And because of Revere's simple operating controls, you'll be able to produce superb recordings with great ease.

### The New REVERE "Balanced-Tone" TAPE RECORDER

A proud achievement of recording brilliance! To hear the new Revere "BALANCED-TONE" Tape Recorder is an unforgettable experience. Each delicate sound, every musical note, is reproduced with amazing depth of tone, breadth of range, and height of realism heretofore obtainable only with professional broadcast equipment. Yet, it is extremely simple to operate. Note these outstanding features incorporated in the new Revere:

**"Balanced-Tone" Control** provides professional, high fidelity tonal quality.

**Exclusive Index Counter** permits instant location of any part of a recorded reel.

**Automatic Key-Controls** record, play, or stop recorder instantly.

**High Speed Forward and Rewind Lever**—no backlash or tearing of tape.

Add to these such important advantages as two full hours of recording on each reel, lightweight portability, magnificent styling, glamorous beauty, low price—and you'll agree the new Revere "BALANCED-TONE" Tape Recorder is in a class by itself. See it at your dealer now!

**Model T-700**—Complete with microphone, radio attachment cord, 2 reels (one with tape) and carrying case.....$225

**Model TR-800**—Same as above with built-in radio .....$250

**Other Famous Revere Models**

**T-500—DeLuxe,** 2-hour play.....$179.50
**TR-600—DeLuxe,** built-in radio.....$219.50
**T-100—Standard,** 1-hour play.....$169.50
**TR-200—Standard,** built-in radio.....$209.50

Revere TAPE RECORDER

FAITHFUL REPRODUCTION OF SOUND

REVERE CAMERA COMPANY • CHICAGO 16, ILLINOIS